

C. HOWARD

3

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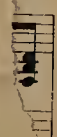
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CEUX

h. Gounod



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# Flower Song

"FAUST"

3

GENTLE FLOWERS IN THE DEW

FAITES-LUI MES AVEUX

Allegretto agitato (♩.88)

Ch. Gounod

PIANO

First system of piano introduction. Treble and bass staves. Treble staff has a key signature of two flats and a 6/8 time signature. The music begins with a piano (p) dynamic and includes a crescendo (cresc.) marking.

Gentle flow'rs in the  
Fai-tes - lui mes a -

Second system of piano introduction. Treble and bass staves. The music continues with a forte (f) dynamic, followed by a decrescendo (dim.) and a pianissimo (pp) dynamic.

dew, — Be mes - sage from me, — And to flow'rs that is ra - rer,  
vous, — Por - tez - mes vœux! — Fleurs é - clo - ses près d'el - le,

First system of vocal melody. Treble staff. The melody begins with a half note and continues with eighth and sixteenth notes.

Quand l'âme se fait or And more precious than you, — Tho' fair — you  
Di tes l'âme se fait or Que mon cœur nuit et jour — Lan - guit — d'a -

Second system of vocal melody. Treble staff. The melody continues with eighth and sixteenth notes.

be! How my life I sur - ren - der, With your beau - ty so ten - der.  
 mour! Fai - tes - lui mes a - veur, Por - tez mes vœux!

How my life I sur - ren - der, With your beauty so ten - der,  
 Ré - vè - lez à son â - me Le se - cret de ma flam - me,

For the joy would be sweet To die at her feet!  
 Qu'il s'exhale a - vec vous, Par - fums plus doux!

## Andante

Recit. (gathering a flower)

'Tis with - er'd! A-las! that dark stranger for -  
 Fa - né - el Hé-las! ce sor - cier que Dieu



Tempo I

5

told me, What my fate must be: \_\_\_\_\_  
*don-ne, M'ap-por-te mal - heur, —*

*p* *craso.*

Andante

*Recit.*

Nev-er to touch a single flow'r, — But it must wither.  
*Ja ne puis, sans qu'elle se fa - ne Tou-cher u-ne fleur!*

*p*

Andante (♩ = 56)

Suppose I dip my hand in ho-ly wa - ter, Be-hind the abbey door, While  
*Si je trempais mes doigts dans l'eau bé - ni - te! C'est là que chaque soir.*

*pp*

Allegro

(gathering another flower)

Mar-ga-ri-ta is at her pray'rs, Yes, I will try the charm to morrow. This is not  
*Vient pri-er Mar-gue-ri - te! Voy-ons main-te-nant. voyons vi-te! Et les se*

*p* *p*

## Tempo I. Allegretto

wither'd, No! A-vaunt! I mock at thy lies! \_\_\_\_\_  
*fa-nent! Non! Sa-tan, Je ris de toi!* \_\_\_\_\_

*pp cresc. molto* *f* *f*

Gentle flow'rs lie ye there, And tell her from me Of my long weary  
*C'est en vous que j'ai foi, Par - lez pour moi! Quel - le puis - se con -*

*dim.* *p*

wait - ing, Of my heart wildly beat - ing, While to her in the air I  
*naï - tre L'é-moi qu'elle a fait naï - tre, Et dont mon cœur trou - blé N'a*

bend - ed my knee. Gentle flow'rs lie ye there, And tell her from  
*point par - lé! C'est en vous que j'ai foi! Par - lez pour*

me. — Would she deign but to hear me, And with one smile to cheer me,  
 mail — Si l'a-mour l'ef-fa - rou - che, Que la fleur sur sa bou - che,

*cresc.*

For a moment so sweet I would die at her feet — I would  
 Sache au moins dé - po - ser — Un dour — bai - ser! Un bai -

*dim.* *p* *espress.*

die, would die at her feet, I would die, would die at her  
 ser, un dour — bai - ser, Un bai - ser, un dour — bai -

*p*

feet. —  
 ser! —

*f a tempo*



## Ah! I have sighed to rest me

AH! CHE LA MORTE OGNORA

"IL TROVATORE"

Andante sostenuto (♩. 54)

G. Verdi

PIANO

*dolce e legato**mf*

*dolce*

Ah! I have sigh'd to rest me Deep  
 Ah! che la mor-teo-gno-ra e

*p*

The second system includes the vocal line and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment consists of a treble and bass staff with chords and moving lines. The dynamic marking *p* (piano) is indicated.

in the qui-et grave, sigh'd to rest me; But all in vain I  
 tar-du nel re-nir A chi de-si-a, a chi de-si-a mo-

The third system continues the vocal and piano accompaniment. The vocal line has some lyrics under the notes. The piano accompaniment continues with chords and moving lines.

crave, — O fare — thee well, my Le-o - no - ra, fare thee well!  
 rir! — Ad - di - o, ad - dio, Leo - no - ra, ad - di - o!

Ah! I have sigh'd for rest, Yet all in vain do I crave, — O fare — thee  
 Ah! che la mor - te è tar - da nel ve - nir! — Ad - di -

well, my Le-o - no - ra, fare thee well!  
 o! ad - dio, Leo - no - ra, ad - di - o!

*col canto*

*a tempo*

*con espress.*

Out of the love I bear thee  
 Scon - to col san - gue mi - o

*p*

Yield I my life for thee, Wilt thou not  
*L'a - mor che po - sin - te! Non ti scar-*

think, wilt thou not think of me? O think of  
*dar, non ti scor-dar - di me, Leo - no - ra, ad-*

me; my Le - o - no - ra, fare thee well! Out of the love I  
*tio, Leo - no - ra, ad - di - o, ad - di - o! Scon-to col san - gue*

*col canto* *f a tempo*

bear thee Yield I my life for thee, Ah! think of  
*mi - o L'a - mor che po - sin - te! Non ti scor-*

*p*



me, ah! think of me, my Le - o - no - ra, fare thee  
 dar, non ti scor-dar di me, Ad - dio, Leo - no - ra, ad-di -

well! Tho' I no more be - hold thee, Yet is thy name a  
 o! Scon - to col san - gue mi o L'a-mor che po-si in

spell, yet is thy name, yet is thy name a spell,  
 te! Non ti scor - dar, non ti scor-dar di me, Ad - dio, Leo -

Cheering my last lone hour! Le - o - no - ra, fare-well!  
 no - ra, ad-di - o, Le - o - no - ra, ad-di - o!

*pp* *ff*

# Angels ever Bright and Fair.

Larghetto.

Handel.

PIANO.

*mf*

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Larghetto' and the dynamics start at 'mf'.

An-gels ev-er bright and fair.

*cresc.*

The first system of the vocal and piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics 'An-gels ev-er bright and fair.' The piano accompaniment continues with the same eighth-note patterns, with a 'cresc.' (crescendo) marking in the left hand.

An-gels ev-er bright and fair, Take, O take me,

Take, O take me to your

*p**p*

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'An-gels ev-er bright and fair, Take, O take me, Take, O take me to your'. The piano accompaniment features a 'p' (piano) dynamic marking in both hands.

care; ————— . take me, Take, O take me, An - gels

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'care; ————— . take me, Take, O take me, An - gels'. The piano accompaniment continues with the eighth-note patterns, ending with a final chord.

ev - er bright and fair, Take, O take me to your care.

Take, O take me to your care.

*rall.* *mf tempo*

Speed to your own courts my flight, Glad in robes of Vir - gin

*p* *cresc.*

white; Glad in robes of Vir - gin white, Glad in robes of Vir - gin white; Take me,

*p*



Angels ev-er bright and fair, Take, O take me, Take, O take me to your

*mf* *p*

care; Take me, Take, O take me. An - gels

*p* *mf*

ev - er bright and fair, Take, O take me to your care;

*cresc.*

Take, O take me to your care. *tempo*

*rall.* *colla voce* *mf*

# Come, Holy Spirit

*Duet for Soprano or Tenor, and Alto*

Frederic Jerome

PIANO

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note B-flat, followed by quarter notes D, E, F, G, A, B-flat, and a half note G. The bass line consists of a half note B-flat and a half note D. The introduction concludes with a final chord of B-flat major.

The vocal melody for the first line of the hymn is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by quarter notes D, E, F, G, A, B-flat, and a half note G. The melody is marked with a piano (p) dynamic.

1. Come, Ho - ly Spir - it, Heav'n - ly Dove, With all Thy quick - 'ning  
2. Dear Lord, and shall we ev - er live At this poor dy - ing

The vocal melody for the second line of the hymn is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by quarter notes D, E, F, G, A, B-flat, and a half note G. The melody is marked with a piano (p) dynamic.

The piano accompaniment for the first two lines of the hymn is in 3/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note B-flat, followed by quarter notes D, E, F, G, A, B-flat, and a half note G. The bass line consists of a half note B-flat and a half note D. The accompaniment is marked with a piano (p) dynamic.

The vocal melody for the third line of the hymn is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by quarter notes D, E, F, G, A, B-flat, and a half note G. The melody is marked with a piano (p) dynamic.

pow'rs; — — Kin - dle a flame of sa - cred love, In  
rate. — — Our love so faint, so cold to Thee, ° And

The vocal melody for the fourth line of the hymn is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by quarter notes D, E, F, G, A, B-flat, and a half note G. The melody is marked with a piano (p) dynamic.

The piano accompaniment for the third and fourth lines of the hymn is in 3/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note B-flat, followed by quarter notes D, E, F, G, A, B-flat, and a half note G. The bass line consists of a half note B-flat and a half note D. The accompaniment is marked with a piano (p) dynamic.

*Not too fast*

these cold hearts of ours. See how we grov - el here be -  
 Thine to us so great? In vain we tune our form - al

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (F major or D minor). It contains two lines of lyrics. The piano accompaniment is written in two staves (treble and bass clefs) and features chords and moving lines. A fermata is placed over the first measure of the piano accompaniment.

low, Fond of these earth - ly toys; Our souls, how heav - i -  
 songs, In vain we strive to rise; Ho - san - nas lan - guish

The second system continues the musical score. The vocal line has two lines of lyrics. The piano accompaniment continues with chords and moving lines. A fermata is placed over the first measure of the piano accompaniment.

ly they go To reach e - ter - nal joys.  
 on our tongues, And our de - vo - tion dies.

The third system concludes the musical score. The vocal line has two lines of lyrics. The piano accompaniment continues with chords and moving lines. A fermata is placed over the first measure of the piano accompaniment.



Come, come, come, Come, Ho-ly Spir-it Heav'n-ly

it, With all Thy quick-ning pow'rs, Come,  
Dove, With all Thy quick-ning pow'rs, Come, Ho-ly

Ho-ly Spir-it, To these cold hearts of ours.  
Spir-it, Heav'n-ly Dove, To these cold hearts of ours.

*mf* *p* *rall.*

## Night of Nights.

Sacred Song.

Andante maestoso.

Words and Music by Beardsley Van de Water.

PIANO.

*ff*

§ Andante tranquillo.

Night of nights, So  
Years have passed, Since

*p rit. pp p*

calm and pure and ho - ly, Mo - ther of a  
first was told the sto - ry, Of our Sa - viour's

*rit. tempo*

hap - py Christ-mas morn; — Thy sweet peace falls  
strange and won-drous birth; — But His Name, His

*rit. tempo*

*rit.* *tempo*  
 on a vil - lage low - ly, Where our Sa - viour,  
 worth, His power and glo - ry! All are known in

*colla voce* *tempo*  
 Je - sus Christ, was born. All the earth was at  
 hea - ven and on earth! Sing we then, as we

*rit. e dim.* *tempo*  
 rest, and sleep - ing, Sha - dows dim, o'er the  
 bow be - fore Him, Songs of praise, for we

*rit. pp*  
 hills were creep - ing, On - ly shep - herds their watch were keep - ing,  
 love, a - dore Him, And like chil - dren we all im - plore Him,

*rit. pp*



*accel. ed cresc.* *frit.* *ff*

On that night of nights, crowned with stars of gold! A -  
 Heav'n at last to give us, for ev - er - more! All

*accel. ed cresc.* *frit.*

*Allegro con moto.*

*ff* wake! a - wake! A - wake! a - wake! Ye lit - tle shep - herd  
 hail to Thee! All hail to Thee! Thou Christ who came to

*ff*

band! An an - gel cho - rus from the skies Is  
 save! Who gives His peo - ple full release From

*rit.* *molto rit. Grandioso.*

ring - ing thro' the land! Your Christ is born! Your  
 sin and death and grave! We sing Thy praise! We

*rit.* *molto rit. Grandioso.* *colla voce*

Allegro con moto.

21

Christ is born! The things glad they bring! A-  
sing Thy praise! Our songs of love we bring! For

rise! a - dore For ev - er - more, Your Sa - viour, Lord and  
ev - er - more, Thy name a - dore, Re - deem - er, Lord and

*rit. ad lib.*

*colla voce*

1.  
King!

2.  
King!

*p rit.*

*rit.*

## KATHLEEN MAVOURNEEN

Written by M<sup>rs</sup> Crawford

Composed by F.N.Crouch

Andante e penseroso

PIANO

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Andante e penseroso'. The piano part features a series of chords and arpeggiated figures. The vocal melody enters with the lyrics: 'Kath - leen Ma - vour - neen! the grey dawn is breaking, — The horn of the Hun - ter is — heard — on the hill; The lark from her light wing the bright — dew is shak - ing, Kathleen — Ma - vour - neen! what slum - bring'. The piano accompaniment continues with a steady, rhythmic pattern of chords. The score is written in G major (one sharp) and 3/4 time. The piano part is marked with dynamics such as *mf* and *p*. The vocal part is marked with *mf* and *ad lib.* The score ends with a final piano chord.

Kath - leen Ma - vour - neen! the grey dawn is breaking, — The horn of the  
Hun - ter is — heard — on the hill; The lark from her light wing the  
bright — dew is shak - ing, Kathleen — Ma - vour - neen! what slum - bring



still. *mf* Oh! hast thou for-gotten how soon we must

*espressivo e legato*

*mf* sever? Oh! hast thou for-got-ten this day we must part, It may be for years, and it

*culla voce*

*p* may be for ever, Oh! why art thou si-lent, thou voice of my heart, It

*cresc.*

may be for years and it may be for ever, Then why art thou si-lent,

*mf* Kath-leen Ma - vourneen.

*cresc.*

*mf* Kath - leen Ma - vour - neen! *mf* A - wake from thy slumbers. The blue mountains glow in the *mf*

Sun's gold-en light, Ah! where is the spell that once hung on thy num-bers, A - *mf*

rise in thy beauty, thou star of my night, A - rise in thy beauty, thou *stentando*

star of my night. Ma - *tempo* *mf* *mf*

*con amar' affetto* *mf* your - neen, Ma - vourneen, my sad tears are fall-ing, To think that from E - rin and *f* *mf* *fz* *pp*

*mf*  
 thee I must part, It may be for years, and it may be for

*pp sempre legato*

ev-er, Then why art thou si - lent, thou voice of my heart, It

*mf* *sempre*

may be for years, and it may be for ev-er, Then why art thou

*mf*

si - lent, Kath-leen Ma - your-neen.

*rall. dim. e piano*



# Ever Of Thee I'm Fondly Dreaming

Words by George Linley

Music by Foley Hall

PIANO

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The vocal line is a melody that follows the lyrics. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *pp* *a tempo*. There are also performance instructions like *rall.* (ritardando) and *tr.* (trill). The lyrics are written in two parts, with the first part being the main melody and the second part being a lower register or a different vocal part. The score ends with a double bar line and a repeat sign.

1. Ev - er of thee I'm fond - ly dream-ing, Thy gen-tle voice my  
 2. Ev - er with thee when sad - and lone - ly, Wan - d'ring a - far my  
 spir - it can cheer, Thou wert the star that, mild - ly beam - ing,  
 soul joy'd to dwell: Ah! then I felt I lov'd thee on - ly,  
 Shone o'er my path when all was dark and drear.  
 All seem'd to fade be - fore af-fec-tion's spell.

*rall.*

Still in my heart thy form I cher-ish, Ev'-ry kind thought like a bird flies to thee;  
 Years have not chill'd the love I cher-ish, True as the stars hath my heart been to thee: *Al!*

*p*

*a tempo*

nev-er till life and mem-ry per-ish, Can I forget how dear thou art to me;

*pp* *p* *p* *p*

Morn, noon, and night where'er I may be, — Fond-ly I'm dream-ing ev-er of thee,

*f* *cresc.* *ff* *p*

*piu lento* *rall.*

Fond-ly I'm dream-ing ev-er of thee.

*rall.* *p* *dim.* *f D.S.*

# The Anchor's Weighed!

Andante

Composed by Braham



1. The tear fell gen - tly - from her - eye, When last we parted on the shore; My  
 2. "Weep not, my love!" I - trem - bling said, "Doubt not a constant heart like mine; I

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part begins with a piano (*p*) dynamic and includes markings for *cresc.* (crescendo) and *dim.* (diminuendo).

bo - som heav'd with man - y a sigh, To think I ne'er might see - her more, To  
 ne'er can meet an - oth - er maid, Whose charms can fix - that heart - like thine! Whose

The second system continues the vocal melody and piano accompaniment. The piano part begins with a piano (*p*) dynamic.

think I ne'er might see - her more. "Dear youth," she cried, "and  
 charms can fix - that heart - like thine!" "Go then," she cried, "but

The third system concludes the song with a vocal melody and piano accompaniment. The piano part features a forte (*f*) dynamic.



canst thou haste a - way, My heart will break; a lit - tle moment stay. A - las! I cannot, I  
let thy con - stant mind Oft think of her you leave in tears behind "Dear maid, this last embrace my

'can-not part from the ; "The an - chor's weighed! The an - chor's weighed!"  
pledge shall be! "The an - chor's weighed! The an - chor's weighed!"

"Fare - well! fare - well! re - mem - ber me!"  
"Fare - well! fare - well! re - mem - ber me!"

*f* *D.S.*

## Bonnie Sweet Bessie

Words by Arabella Root

Music by J.L. Gilbert

PIANO

1. A high-land lad-die there lived o'er the way, A lad-die both no-ble and'

gal-lant and gay, Who loved a las-sie as no-ble as he, A bonnie sweet las-sie the

maid o' Dun-dee; This lassie had lands, but the lad-die had nane, And

yet to her it was all the same, For dear-ly she loved him, and

said she knew, This lad die, dear lad die, was guid and true

2. Ere years or e - ven months had fled, This lad-die and las - sie were  
3. But sor-row came to her heart - one day, And her dear dar - lin' was

hap - pi - ly wed, Nae bet - ter wi - fey e'er lived on the lea, Than  
ta - ken a - way, Then oh, how sad and lone - was she, Poor



"bon-mesweet Bes-sie, the maid o' Dun-dee." A hap - pi-er hame nae  
 "bon-mesweet Bes-sie, the maid o' Dun-dee." And when in the ground her

man ev - er had, Than this — which held twa hearts so glad, And  
 darlin' they laid, Her heart — then broke, and she fer - vent - ly prayed, "O

ne'er did Bes-sie have cause — to rue Her wed-ding this lad - die, sae  
 God in heav-en let me — go too, And he wi' my lad - die, sae

gude and true.  
 gude and true

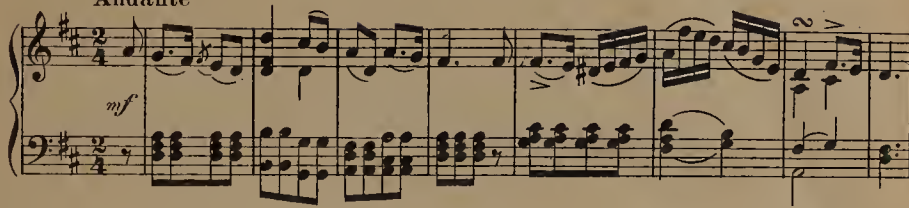
# She Wore a Wreath of Roses

Words by Haynes Bayly

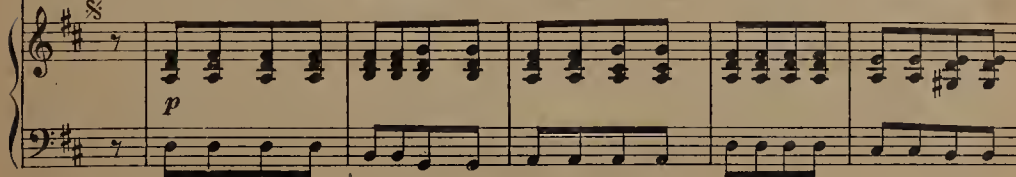
Music by J. P. Knight

Andante

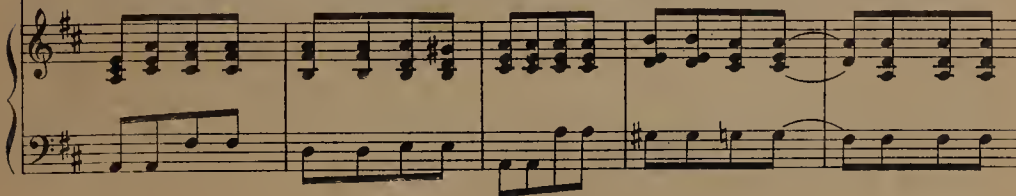
PIANO



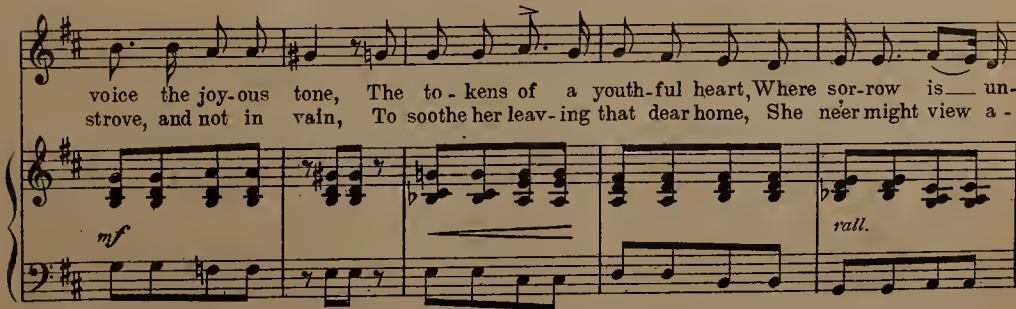
1. She wore a wreath of ros - es, The night that first we met; Her love-ly face was  
 2. A wreath of or - ange blos - soms When next we met she wore; The ex - pression of her



smil - ing Be - neath her curls of jet, Her foot-step had the lightness, Her  
 features Was more thoughtful than be - fore; And standing by her side was one, Who



voice the joy-ous tone, The to -kens of a youth-ful heart, Where sor-row is un-  
 strove, and not in vain, To soothe her leav-ing that dear home, She ne'er might view a -



*a tempo*

known. I saw her but a moment, Yet me-thinks I see her now, With the  
gain. I saw her but a moment, Yet me-thinks I see her now, With the

*cresc.*

wreath of sum-mer flow-ers, Up - on her snow-y brow.  
wreath of or - ange blos-soms Up - on her snow-y brow.

*mf*

*D.S. Più lento e con molto espress.*

3. And once a-gain I see that brow, No

*D.S. p*

brid-al wreath was there, The wi-dow's sombre cap conceals Her once lux-ur-iant



hair; She weeps in si-lent sol-i-tude, And there is no one near, To

press her hand with-in his own, And wipe a-way the tear. I saw her bro-ken-

hearted, Yet me-thinks I see her now, In the pride of youth and beau-ty, With a

gar-land on her brow.

# The Heart Bowed Down

"BOHEMIAN GIRL"

M. W. Balfe

Larghetto cantabile

PIANO



1. The heart bow'd down by weight of woe To weak - est hopes will  
 2. The mind will in its worst despair Still pond - er o'er the

*simili*

The first system of the song features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal melody starts with a half note F#4, followed by a quarter note G4, and then a half note A4. The piano accompaniment starts with a half note F#2, followed by a quarter note G2, and then a half note A2. The tempo and mood are indicated as 'Larghetto cantabile'. The system ends with a double bar line.

cling; To thought and im - pulse, while they flow, That  
 past; On mo - ments of de - light that were Too

The second system of the song continues the vocal melody in the treble clef and the piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal melody starts with a half note F#4, followed by a quarter note G4, and then a half note A4. The piano accompaniment starts with a half note F#2, followed by a quarter note G2, and then a half note A2. The tempo and mood are indicated as 'Larghetto cantabile'. The system ends with a double bar line.

can no com - fort bring - That can, that can no com - fort  
 beau - ti - ful to last - That were too beau - ti - ful, too beau - ti - ful to

*rall.*

The third system of the song concludes the vocal melody in the treble clef and the piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal melody starts with a half note F#4, followed by a quarter note G4, and then a half note A4. The piano accompaniment starts with a half note F#2, followed by a quarter note G2, and then a half note A2. The tempo and mood are indicated as 'Larghetto cantabile'. The system ends with a double bar line.

bring; last! With those ex - cit - ing scenes will blend O'er  
To long de - part - ed years ex - tend Its

*p stacc.*

pleas - ure's path - way thrown, But  
vis - ions with them flown: For mem - ry is the

*p*

on - ly friend That grief can call its own, That

grief can call its own, — That grief can call its own!

*dolce*

*f*

*p*

*D.S.*



## All's Well.

Braham.

Adagio.

Piano. *mp*

1. De-sert-ed by the wan-ing moon, When skies pro-claim night's cheer-less noon, On tow-er, fort, or  
 2. Or sail-ing on the mid-night deep, While wea-ry mess-mates sound-ly sleep, The care-ful watch pa-

When skies pro-claim night's cheer-less noon, On tow-er, fort, or  
 While wea-ry mess-mates sound-ly sleep, The care-ful watch pa-

*p*

tent-ed ground, The sen-try walks his lone-ly round, The sen-try walks  
 trols the deck, To guard the ship from foes or wreck, To guard the ship The

tent-ed ground, The sen-try walks his lone-ly round,  
 trols the deck, To guard the ship from foes or wreck, his lone-ly round,  
 from foes or wreck, from foes or wreck,

Allegro.

sen-try walks his lone-ly round; And should a foot-step hap-ly stray Where  
 guard the ship from foes or wreck; And while his thoughts oft home-ward veer, Some

his lone-ly round; And should a foot-step hap-ly stray Where  
 from foes or wreck; And while his thoughts oft home-ward veer, Some

Allegro.

cau-tion marks the guard-ed way, Where cau-tion marks the guard-ed way, the guard-ed way,  
 friend-ly voice sa-lutes his ear, Some friend-ly voice sa-lutes his ear, sa-lutes his ear,  
 cau-tion marks the guard-ed way, Where cau-tion marks the guard-ed way, the guard-ed way, Who goes  
 friend-ly voice sa-lutes his ear, Some friend-ly voice sa-lutes his ear, sa-lutes his ear, What

A friend!  
 A-bove!  
 Good-night!  
 Good-night!

there?  
 cheer? Stranger, quickly tell! The word?  
 Bro-ther, quickly tell! Be-low?

*Adagio.* *1st Verse.*

All's well! Good-night! All's well!  
 All's well!  
 All's well! All's well! The word? All's well!  
 All's well!  
*Adagio.* *p* *f*

*D. C. al Segno.* *2nd Verse*

well! a - - bove! All's well!  
 well! Be - - low! All's well!

*D. C. al Segno.*

## The Bonnie Banks o' Loch Lomon'

(Old Scotch Song)

Arr. by Arthur Foote

Not too slowly

PIANO

*p*

1. By— yon bon - nie banks and by yon bon - nie braes, Where the  
 2. 'Twas there that we part - ed in yon sha - dy glen, On the  
 3. The— wee bir - die sings and the wild flow'rs spring, And in

sun shines bright on Loch Lo - mond, Where me - and my true love were  
 steep, steep side o' Ben Lo - mond, Where in pur - ple hue the  
 sun - shine the wa - ters are sleep - ing, But the bro - ken heart, it kens — nae

*mf*

ev - er wont to gae, On the bon-nie, bon-nie banks o' Loch Lo - mond.  
 High-land hills we view, And the moon com-in' out in the gloam - ing. Oh!  
 se - cond Spring a - gain Tho' the wae - fu' may cease frae their greet ing.

*p*



*Brisker.*

ye'll tak' the high-road an' I'll tak' the low-road, An' I'll be in Scot-land a -

Red. \*

fore ye; But me an' my true love, we'll nev-er meet a-gain, On the

*pp**1st & 2nd Verses.*

bon-nie, bon-nie banks o' Loch Lo-mond.

*Last Verse.*

Lo-mond.

Red.

Red.

\*

Red.

Red.

# The Song that Reached my Heart

Words and Music by Julian Jordan

**Moderato espressivo**

**PIANO**

*molto legato.*

I sat midst a mighty throng — With - in a palace grand — In a

ci - ty far be - yond the sea, In a distant for - eign land, — I

listened the grandest strain, — My ear has ev - er heard — En -

*ritard.*

raptured, charmed a - mazed I was, My in - most soul was stirred — I

*colla voce.*

*poco animato.*

looked on the sing - er fair, — My heart was at her feet — She

*poco animato.*

*Tempo I.*

sang of love, the old, old theme, In ac - cent low and sweet — And

then she sang a song, — that made the tear - drops



*cresc.* *f*  
 start; — She sang a song, a song of home, A

*rit.*  
 song that reached my heart. —

*voce.* *molto legato.*

That night I shall nev-er for-

get, — That night with its pleasure and pain, — I think of the singer, I

think of the song. And wish I could live it a - gain. — In fan-ey a-gain I re

call — The scene with its splendor bright; — The mighty throng, the

pal - ace grand, Oh the mem'ry of that night, — My fan - cy it may have

*ritard.* *poco animato.*

*colla voce.* *poco animato.*

been, — But nev - er had I heard — A song that thrilled me o'er like this Like

*Tempo I.*

this so strangely sthred. The mem-ries of that night of bliss, will nev - er from me

part. She sang a song, of "Home, sweet home," the song that reached my heart

CHORUS. SOLO.

Home, Home, Sweet, sweet home, She

Home, Home, Sweet, sweet home,

*f* sang the song of Home, sweet home, The song that reached my heart. *ritard.*

*colla voce.*



# Believe Me, if all those Endearing Young Charms

Moderato

Moore-Thomas

VOICE

1. Be - lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to -  
2. It is not while beau - ty and youth are thine own, And thy cheeks un - pro - faned by a

PIANO

day, — Were to change by to - mor - row, and fleet in my arms, Like — fai - ry gifts fad - ing a -  
tear, — That the fer - vour and faith of a soul can be known, To which time will but make thee more

way, — Thou would'st still be a - dored, as this mo - ment thou art, Let thy love - li - ness fade as it  
dear! — Oh! the heart which has tru - ly loved nev - er for - gets, But as tru - ly loves on to the

will; — And a - round the dear ru - in each wish of my heart Would en - twine it - self ver - dant - ly still. —  
close, — As the sun - flow - er turns on her god, when he sets, The same look which she turned when he rose. —

# I Dreamt that I Dwelt in Marble Halls

"BOHEMIAN GIRL"

Andante (*Dolce assai*)

M. W. Balfe

PIANO



1. I dreamt that I dwelt in mar - ble halls, With vas - als and  
 2. I dreamt that suit - ors sought my hand, That knights up - on

serfs at my side, And of all who as - sembled with - in those walls That  
 bend - ed knee, And with vows no maid - en heart could with - stand, They

I was the hope and the pride: I had rich - es too great to count, could  
 pledged their faith to me: And I dreamt that one of that no - ble

boast Of a high an - ces - tral name — But I al - so dreamt which  
 host Came forth my hand to claim — But I al - so dreamt which

*dim.*

*colla voce* *pp*

pleased me most, That you loved me still the same, That you loved me, you loved me  
 charmed me most, That you loved me still the same, That you loved me, you loved me

*cresc.*

still — the same, That you loved me, you loved me still — the same.  
 still — the same, That you loved me, you loved me still — the same.

*D. S.*



# The Banks of Allan Water

C. E. Horn

*Andante con espressione* § *p*

VOICE

1. On the Banks of Al-lan  
2. On the Banks of Al-lan  
3. On the Banks of Al-lan

PIANO

*mf* *cresc.* *p*

§

Water, When the sweet spring-time did fall, — Was the mil-ler's love-ly daughter, Fair-est of them  
Water, When brown au-tumn spread his store, There I saw the mil-ler's daughter, But she smiled no  
Water, When the win-ter snow fell fast, — Still was seen the mil-ler's daughter, Chill-ing blew the

all. For his bride a sol-dier sought her, And a win-ning tongue had he, — On the Banks of Al-lan  
more. For the sum-mer grief had brought her, And the sol-dier false was he, — On the Banks of Al-lan  
blast! But the mil-ler's love-ly daugh-ter Both from cold and care was free, — On the Banks of Al-lan

*ad lib.* D. S. §

Wa-ter, None so gay as she.  
Wa-ter, None so sad as she.  
Wa-ter, There a corpse lay she.

*colla voce* *mf* D. S. §

# "KILLARNEY"

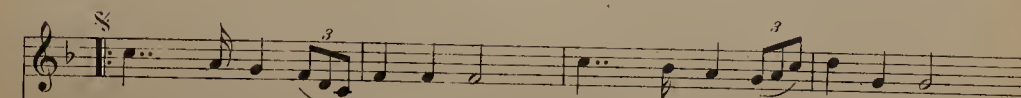
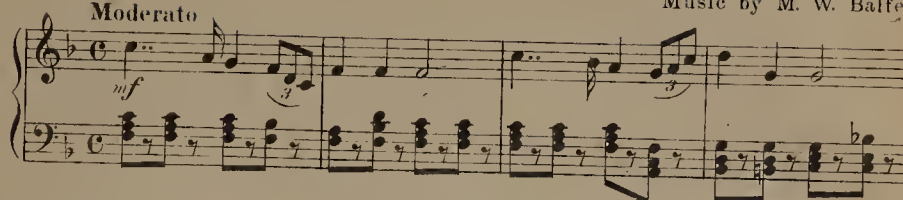
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Words by E. Falconer

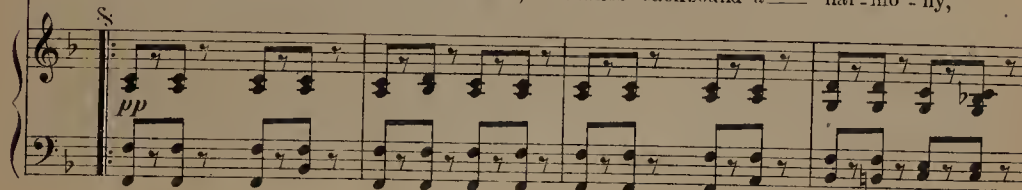
Music by M. W. Balfe.

Moderato

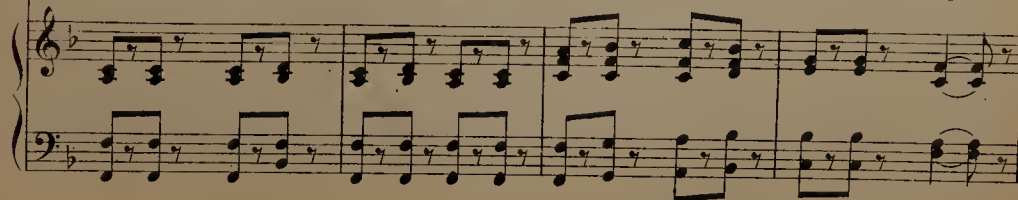
PIANO



1. By Kil-lar-ney's lakes and fells Em' - rald isles and wind-ing bays;
2. No place else can charm the eye With such bright and va-ried tints,
3. In - nis-fal-len's ru - in'd shrine May sug-gest a pas-sing sigh,
4. Mu - sic there for E - cho dwells, Makes each sound a har-mo - ny,



- Moun - tain paths and wood-land dells, Mem' - ry ev - er fond - ly strays.  
 Ev' - ry rock that you pass by Ver - dure broi - ders or be-sprints.  
 But man's faith can ne'er de-cline Such God won - ders float - ing by.  
 Ma - ny void the cho - rus swells Till it faints in ec - sta - cy.



Boun - teous na - ture loves all lands, Beau - ty wan - ders  
 Vir - gin there the greengrass grows, Ev' - ry morn springs  
 Cas - tle Lough and Gle - na Bay Moun - tains Tore and  
 With the charm - ful tints be - low Seems the Heav'n a -

*cresc.* *f* *pp*

ev' - ry - where Foot - prints leaves on ma - ny strands But her home is —  
 na - tal day, Bright hues ber - ries daff the snows, Smil - ing win - ter's —  
 Ea - gles nest Still at Muc - ross you must pray — Tho' the monks are —  
 bove to - vie All rich co - lours that we know Tinge the cloud wreaths

*rall.* *3*

*colla parte*

sure - ly — there! An - gels fold their wings and rest In that E - den  
 frown a - way. An - gels of - ten paus - ing there Doubt if E - den  
 now at — rest. An - gels won - der not that man There would fain pro -  
 in that — sky. Wings of An - gels so might shine Glanc - ing back soft

*dim.* *pp a tempo*

*rit.* *pp a tempo*



of the west, Beau - ty's home Kil - lar - - ney, Heav'n's re - flex - Kil -  
 were more fair, Beau - ty's home Kil - lar - - ney, Heav'n's re - flex - Kil -  
 - long life's span Beau - ty's home Kil - lar - - ney, Heav'n's re - flex - Kil -  
 light di - vine Beau - ty's home Kil - lar - - ney, Heav'n's re - flex - Kil -

-lar - ney.  
 -lar - ney.  
 -lar - ney.  
 -lar - ney.

*cresc.* *rf* *Fine.*

*D. C.*

# My Pretty Jane

Words by E. Fitzball

Music by Sir H. R. Bishop

*Andantino espressivo, non troppo lento*

PIANO

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one flat and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The bass clef accompaniment starts with a half note C3, followed by a quarter note D3, and then a series of eighth notes: E3, F3, G3, A3, B3, C4, D4. The second system continues the melody in the treble clef with a half note B4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3. The bass clef accompaniment continues with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F4, G4, A4, B4, C5, B4, A4.

The vocal melody for the first two lines of the song is written in a treble clef with a key signature of one flat and a common time signature. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The melody continues with a half note B4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3. The lyrics are: "1. My pret - ty Jane, my pret-ty Jane! Ah! nev-er, nev-er look so shy, But" and "2. But name the day, the wedding day, And I will buy the ring, The".

The piano accompaniment for the first two lines of the song is written in a treble and bass clef with a key signature of one flat and a common time signature. It begins with a half note C3, followed by a quarter note D3, and then a series of eighth notes: E3, F3, G3, A3, B3, C4, D4. The accompaniment continues with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F4, G4, A4, B4, C5, B4, A4. The lyrics are: "1. My pret - ty Jane, my pret-ty Jane! Ah! nev-er, nev-er look so shy, But" and "2. But name the day, the wedding day, And I will buy the ring, The".

The vocal melody and piano accompaniment for the final lines of the song are written in a treble and bass clef with a key signature of one flat and a common time signature. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The melody continues with a half note B4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3. The lyrics are: "meet me, meet me in the ev' - ning, While the bloom is on the rye. The" and "lads and maids in fa - vours white, And - village bells, the village bells shall ring. The". The piano accompaniment begins with a half note C3, followed by a quarter note D3, and then a series of eighth notes: E3, F3, G3, A3, B3, C4, D4. The accompaniment continues with a half note D4, followed by a quarter note E4, and then a series of eighth notes: F4, G4, A4, B4, C5, B4, A4.

spring is wan-ing fast, my love, The corn is in the ear, The

*mf*

*colla voce*

summer nights are com-ing, love, The moon shines bright and clear! Then,

*dim.*

pret-ty Jane, my dear-est Jane, Ah! nev-er look so shy; But

meet me, meet me in the ev'-ning. While the bloom is on the rye.

*mf*

*dim.*

*D. S.*



## NELSON

RECITATIVE

Larghetto

Braham

PIANO

First system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with slurs and ties, marked *fp* (fortissimo piano) in two places. Bass staff has a simple harmonic accompaniment.

Second system of piano accompaniment. Treble and bass staves. Treble staff continues the melodic line, marked *fp* and *p* (piano). Bass staff continues the harmonic accompaniment.

Third system of music. It includes a vocal line (soprano) and piano accompaniment (treble and bass staves). The vocal line begins with the lyrics "O'er Nelson's Tomb, with silent grief op -". The piano accompaniment provides harmonic support.

Fourth system of music. It includes a vocal line (soprano) and piano accompaniment (treble and bass staves). The vocal line continues with the lyrics "press'd, Bri-tannia mourns her He-ro, now at rest: But those bright laurels ne'er shall fade with". The piano accompaniment continues with chords and moving lines.

years, Whose leaves, whose leaves are water'd by a Nation's tears.

*p*

ARIA  
Allegro

Trumpets. *ff* Tutti. Trumpets. *ff* Tutti.

8

1. 'Twas  
2. And

Trumpets. *ff* Tutti.

8

in Tra-fal-gar's bay We saw the Frenchmen lay, Each  
now the Cannons roar A - long thaf-fright-ed shore, Our

8

heart was bound-ing then, We scorn'd the fo-reign yoke, For our  
Nel-son led the way, His Ship the Vic-t'ry nam'd! Long

Ships were Bri-tish Oak, And hearts of oak our men! Our  
be that Vic-t'ry fam'd, For Vic-t'ry crown'd the day! But

Nel-son mark'd them on the wave, Three cheers our gal-lant  
dear-ly was that con-quest bought, Too well the gal-lant

Sea-men gave, Nor thought of home or beau-ty, Nor  
He-ro fought, For Eng-land, home and beau-ty, For



thought of home or beauty, A - long the line this  
 Eng - land, home and beauty, He cried as 'midst the

sig - nal ran, Eng - land ex - pects that ev' - ry man This  
 fire he ran, Eng - land shall find that ev' - ry man This

day will do his du-ty! This day will do his  
 day will do his du-ty! This day will do his

du-ty!  
 du-ty!

3. At last the fa - tal wound, Which spread dis - may a - round, The

He - ro's breast, the He-ro's breast re - ceiv'd; Heav'n fights on our

side, The day's our own he cried! Now long e - nough I've - liv'd! In

ho - nor's cause my life. was past, In ho - nor's cause I fall at last, For

Eng-land, home - and beauty, For Eng-land, home and beauty. Thus

end - ing life as he be - gun, Eng - land con - fess'd that ev' - ry ---

man, That day had done his du-ty! That day had done his ---

du-ty!

*ff*

*trav*



## To Anthea!

Words by Herrick

Music by Hatton

**Allegro** *f*

VOICE Bid me to live and I will live, Thy Pro-test-ant to

PIANO *f*

be; Or bid me love, and I will give A lov-ing heart to—

thee, — A heart as soft, a heart as kind, A heart as sound and

free, — As in the whole world thou canst find, That heart I'll give to

*dim.*

thee.

*cresc.* *dim.*

Bid that heart stay, and it will stay To honour thy de-cree;— Or

*cresc.* *f* *dim.*

bid it languish quite away, And't shall do so for thee. Bid me to weep, and

*sempre f*

I will weep, While I have eyes to see, And hav-ing none, yet I will keep A -

*cresc.*

heart to weep for thee. Bid me des - pair, and I'll des - pair, Un - der that cypress

tree, Or bid me die, and I will dare E'en death, to die for thee! Thou

*cresc.*

*sempre f*

art my life, my love, my heart, The ve - ry eyes of me! And hast command of

*cresc. e molto*

*ff*

ev' - ry part, To live and die for thee!

*con passione*

*rall.*

*colla voce*

*a tempo*

*Ad.*



# The Land o' the Leal

Baroness Nairne

Ancient

PIANO

*pp*

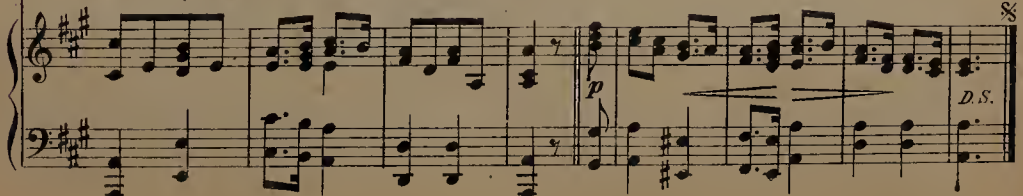
1. I'm wear - in' a - wa', Jean, Like snaw wreaths in thaw, Jean, I'm wear - in' a - wa' To the  
 2. Ye aye were leal and true, Jean, Your task's end - ed noo, Jean, And I'll wel - come you To the  
 3. Then dry that tear - fu' e'e, Jean, My soul lang's to be free, Jean, And an-geels wait on me To the

*pp**mf*

land o' the leal. There's nae sor - row there, Jean, There's nei - ther could nor care, Jean, The  
 land o' the leal. Our bon - nie bairns there, Jean, Sbe was baith guid and fair, Jean, And  
 land o' the leal. Now fare ye weel, my ain Jean, This world's care is vain, Jean, We'll



day is aye fair In the land o' the leal.  
 we grudg'd her sair To the land o' the leal.  
 meet and aye be fain In the land o' the leal.

*D.S.* %*D.S.*

## Larboard Watch.

J. Williams.

Andante.

1st Voice.

2nd Voice.

Piano.

*mf*

*Sinf*

1. At dre - ry mid - night's cheer - less hour, Do -  
 2. With anx - ious care he - eyes each wave, That

*Sinf*

1. At dre - ry mid - night's cheer - less hour, Do -  
 2. With anx - ious care he - eyes each wave, That

*p*

*dim.*

*p*

*cresc.*

sert - ed een by Cyn - this beam, When tem - pests beat, and tor - rents pour, And twink - ling stars no  
 swell - ing threatens to o'er - whelm, And his storm - beat - en bark to save, Di - rects with skill the

*cresc.*

sert - ed een by Cyn - this beam, When tem - pests beat, and tor - rents pour, And twink - ling stars no  
 swell - ing threatens to o'er - whelm, And his storm - beat - en bark to save, Di - rects with skill the

*cresc.*

*p*

*stacc.*

long - er gleam,  
faith - ful helm,

The wea - ried sail - or - spent in toil,  
With joy he drinks the cheer - ing grog,

long - er gleam,  
faith - ful helm,

Clings firm - ly to the  
'Mid storms that bel - low

*mf*

*p*

And still the length - ened hour to guile,  
With joy he heaves the reel - ing log,

Sings as he  
And marks the

weather shrouds,  
loud and hoarse.

And still the lengthened hour to guile,  
With joy he heaves the reel - ing log,

views the gath - ring clouds,  
lee - way and the course,

Sings as he views the gath - ring clouds,  
Marks the lee - way and the course.

Sings as he views the gath - ring clouds,  
Marks the lee - way and the course,



*ad lib.* *Quicker.*

"Lar - board Watch, a - hoy! Lar - board Watch, a - hoy!" But who can speak the joy he

"Lar - board Watch, a - hoy!" But who can speak the joy be

*Slower.* *tempo*

feels, While o'er the foam his vessel reels, And his tired eye - lids slumbering fall, He rouses at the welcome

feels, While o'er the foam his ves-sel reels, And his tired eye - lids slumbering fall, He rouses at the welcome

*Slower.* *tempo*

call of "Lar - board Watch, a - hoy! Lar - board Watch, Lar - board

call of "Lar - board Watch, a - hoy! Lar - board Watch, Lar - board

*Slower.* *D. C. al Segno.*

Watch, Lar - board Watch, a - hoy!"

Watch, Lar - board Watch, a - hoy!"

*colla voce* *pp* *f*

# Simon the Cellarer

Words by W. H. Bellamy

Music by J. L. Hatton

**Allegro**

VOICE

PIANO

First system of the musical score. The voice part has a whole rest in the first measure. The piano accompaniment begins with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 6/8.

Second system of the musical score. The voice part includes the lyrics for three verses. The piano accompaniment continues with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 6/8.

1. Old Si-mon the cel-lar-er keeps a large store, Of Malm-sey and Mál-voi-  
 2. Dame Mar-ge-ry sits in her own still room, And a ma-tron sage is  
 3. Old Si-mon reclines in his high-back'd chair, And talks a-bout taking a

sie, ——— And Cyp - rus, and who can say how ma - ny more, For a  
 she, ——— From thence oft at Cur - few is waft - ed a fume, She  
 wife; ——— And Mar - ge - ry of - ten is heard to de - clare, She

cha - ry old soul is he, ——— A cha - ry old soul is he; ——— Of  
 says it is Rose - ma - rie, ——— She says it is Rose - ma - rie; ——— But  
 ought to be set - tled in life, ——— She ought to be set - tled in life; ——— But

Sack and Ca - na - ry he nev - er doth fail, And all the year round there is  
 there's a small cup - board be - hind the back stair, And the maids say they of - ten see  
 Mar - ge - ry has (so the maids say) a tongue, And she's not ve - ry handsome, and

*ad lib.* *a tempo*  
 brew - ing of ale, Yet he nev - er ail - eth, he quaint - ly doth say, While he  
 Mar - ge - ry there, Now Mar - ge - ry says that she grows ve - ry old, And  
 not ve - ry young: So somehow it ends with a shake of the head, And —

*colla voce* *a tempo*



*p*

keeps to his so - ber six flag-ons a day: But ho! ho! ho! his—  
 must take a something to keep out the cold! But ho! ho! ho! old—  
 Si - mon he brews him a tank-ard in - stead, While ho! ho! ho! He will

*p*

## CHORUS

nose doth shew, How oft the black Jack to his lips doth go. But ho! ho! ho! his—  
 Simon doth know, Where ma - ny a flask of his best doth go. But ho! ho! ho! old—  
 chuckle and crow, What? mar - ry old Mar - ge - ry? no! no! no! While ho! ho! ho! He will

*f*

nose doth shew, How oft the black Jack to his lips— doth go.  
 Si - mon doth know, Where ma - ny a flask of his best— doth go.  
 chuckle and crow, What? mar - ry old Mar - ge - ry? no! — no! no!

*mf*

*f*

*D. S.*

# I'll Take You Home Again, Kathleen

Andante con espressione

Words and Music by Thomas P. Westendorf

PIANO



With feeling

1. I'll take you home a - gain, Kath - leen,  
 2. I know you love me, Kath - leen, dear,  
 3. To that dear home be - yond the sea,

A - cross the o - cean wild and  
 Your heart was ev - er fond and  
 My Kath - leen shall a - gain re -

wide,  
 true;  
 turn,

To where your heart has ev - er been,  
 I al - ways feel when you are near,  
 And when thy old friends wel - come thee,

Since  
 That  
 Thy

first you were my bon - ny bride.  
 life holds noth - ing dear but you.  
 lov - ing heart will cease to yearn.

The ro - ses all have left your  
 The smiles that once you gave to  
 Where laughs the lit - tle sil - ver

cheek, I've watch'd them fade a - way and die; Your  
me, I scarce - ly ev - er see them now. Tho'  
stream, Be - side your mother's hum - ble cot. And

voice is sad whenever you speak, And tears be - dim your lov - ing eye.  
ma - ny, ma - ny times I see A dark - 'ning shadow on your brow.  
bright - est rays of sunshine gleam, There all your grief will be, for - got.

## CHORUS

Oh! I will take you back, Kathleen, To where your heart will feel no pain. And  
Oh! Take you back, Kathleen, Heart will feel no pain

when the fields are fresh and green, I'll take you to your home a - gain. ———  
Fields are fresh and green, Take you to your home a - gain, home a - gain.



# When Other Lips

"BOHEMIAN GIRL"

Words by A. Bunn

Music by M. W. Balfe

**Andante cantabile**

PIANO *p legato dolce*

*cresc.*

*rall. pp*

1. When oth - er lips and oth - er hearts Their  
cold - ness or de - ceit shall slight The

tales of love shall tell, In lan - guage whose ex - cess im - parts The  
beau - ty now they prize, And deem it but a fad - ed light Which

power they feel so well, There may per-haps in such a scene Some  
beams with-in your eyes, When hol-low hearts shall wear a mask; Twill

*stacc.*

re-col-lec-tion be Of days that have as hap-py been, And  
break your own to see, In such a mo-ment I but ask That

*dim.*

*pp*

*cresc.* *2nd verse*  
you'll re-mem-ber me, And you'll re-mem-ber, you'll re-mem-ber me.  
you'll re-mem-ber me, That you'll re-mem-ber, you'll re-mem-ber me.

*cresc.*

1. *D. S.* 2. When

*cresc.* *D. S.*

## Sally in our Alley

H. Carey

*Andante*

VOICE

PIANO

1. Of all the girls that are so smart There's  
 2. Of all the days that's in the week I  
 3. When Christ - mas comes a - bout a - gain O  
 4. My mas - ter and the neigh - bours all Make

none like pret - ty Sal - ly, She is the dar - ling of my  
 dear - ly love but one day, And that's the day that comes be -  
 then I shall have mon - ey, I'll hoard it up with box and  
 game of me and Sal - ly, And but for her I'd bet - ter

*rall.*



*a tempo*

heart, And lives in our al-ley; There is no  
twixt A Sat - ur - day and Mon-day: For then I'm  
all And give it to my hon - ey: Would it were  
be A slave and row a gal - ley; But when my

*a tempo*

la - dy in the land That's half so sweet as Sal - ly, She is the  
dress'd all in my best, To walk a - broad with Sal - ly, She is the  
twice ten thousand pounds, I'd give it all to Sal - ly, She is the  
seven long years are out I then will mar - ry Sal - ly, And hap - py

dar - ling of my heart, And lives in our al - ley.  
dar - ling of my heart, And lives in our al - ley.  
dar - ling of my heart, And lives in our al - ley.  
ev - er strive to live, But not in our al - ley.

*D. S.*

# What are the Wild Waves Saying.

Andante con espressione.

Stephen Glover.

Voice. *PAUL.*

1. What are the wild waves say - ing Sis - ter, the whole day -  
 2. Yes! but the waves seem ev - er Sing - ing the same sad -

Piano. *mf*

long. That - ev - er a - mid our play - ing I - hear but their low lone -  
 thing, And - vain is my weak en - dea - vour, To - guess what the sur - ges -

*cresc. agitato*

song? Not by the sea - side on - ly, There, it sounds wild and  
 sing. What is that voice re - peat - ing Ev - er by night and

*cresc.*

free; But at night, when 'tis dark and lone - ly, In dreams it is still with -  
 day? Is it a friend - ly greet - ing? Or a warn - ing that calls a -

*dim.*

me - But at night, when 'tis dark and lone - ly, In dreams it is still with  
 way? Is it a friend - ly greet - ing? Or a warn - ing that calls a -

Più animato.  
FLORENCE.

79

me way? Brother, I hear no sing-ing! 'Tis but the roll-ing wave,\_\_\_\_  
Bro-ther, the in-land moun-tain Hath it not voice and sound?\_\_\_\_

*dim.*

Ev-er its lone course wing-ing O-ver some o-cean cavel\_\_\_\_  
Speaks not the drip-ping foun-tain As it be-dews the ground?\_\_\_\_

*agitato*  
"Tis but the noise of wa-ter Dashing a-gainst the shore, And the  
Even by the house-hold in-gle Curtain'd and cloud and warm, And the

*seen - do f*

wind, from some bleak-er quar-ter, Ming-ling with its roar, And the  
Do not our voi-ces min-gle, With those of the dis-tant storm?

wind, from some bleak-er quar-ter, Ming-ling, ming-ling with its roar,\_\_\_\_  
Do not our voi-ces min-gle, With those of the dis-tant, dis-tant storm?\_\_\_\_

*rit.*



FLORENCE.

*rall. a tempo*

No! no, no, no! No, no, no, it is some-thing great-er } That  
 Yes! Yes! yes! Yes! yes, but there's some-thing great-er }

PAUL.

No! no, no, no! No, no, no, it is some-thing great-er } That  
 Yes! Yes! yes! Yes! yes, but there's some-thing great-er }

Lento. *rall. a tempo*

speaks to the heart a-lone, The voice of the great Cre-a-tor

speaks to the heart a-lone, The voice of the great Cre-a-tor

Dwells in that mighty tone! The voice of the great Cre-a-tor

Dwells in that mighty tone! The voice of the great Cre-a-tor

*rall.* Dwells in that mighty tone!

*rall.* Dwells in that mighty tone!

*rall. sf cresc. p*

# Jessie's Dream

Words by Grace Campbell  
Moderato

Music by John Blockley

VOICE

PIANO

*p* *dim. e rall.*

1. Far a - wa' to bon - nie Scot - land Has my spi - rit ta'en its flight,  
sure - ly I'm no wiid - ly dream - in' For I hear it plain - ly now -  
near - er still, an' near - er still, An' now a - gain 'tis "Auld Lang Syne" Its

*vp*

An' I saw my mi - ther spin - nin' In our Highland hame at night; I  
Ye can - not, ye nev - er heard it On the far - off mountain's brow; For  
kind - ly notes like life - bluid rin, Rin thro' this puir sad heart o' mine; Oh!

saw the kye a - brows-ing, — My fa-ther at the plough, And the grand auld hills a -  
in your southern childhood Ye were nourish'd saft and warm, Nor watch'd up - on the  
led - dy, din - na swoon a - wa'! Look up! the e - vil's past, They're com - in' now to

*cresc.*

*espress.* boon them a', Wad I could see them now! Oh! led - dy, while up - on your knees Ye  
could hill-side The ri - sin' o' the storm. Ay! now the sol-diers hear — it, An'  
dee wi' us, Or save us at the last. Then let us hum - bly, thankful - ly, Down

*p* *pp*

held my sleep-in' head, — I saw the lit - tle kirk at hame, Where Tam and I were  
an-swer with a cheer, As "The Campbells are a - com - in'," Falls on each anxious  
on our knees and pray, — For those who comethro' bluid and fire To res-cue us this

wed; I heard the tune the pi - pers play'd, I kenn'd its rise and fa', 'Twas the  
ear. The can-nons roar'd their thun-der, And the sap-pers work in vain, For  
day. That He may o'er them spread His shield, Stretch forth His arm and save Bold

*mf* *f* *animato*



1st time

wild Mac-gre-gor's slo-gan, 'Tis the grandest o' them a.  
 high a-boon the din o' war Re-sounds the wel-come  
 Have-lock and his Highland-ers, The brav-est o' the

*f* *pp*

## Distant March of the Highlanders

*Very soft* *pp*

2nd time

*D. S.* *pp* *dim. e rall.* *pp* *D. S.*

2. Hark! strain. Advance of the Highlanders 3. An'

After 3rd verse

brave!

*f* *cresc.* *f*

# The Last Rose of Summer

T. Moore

Andante moderato

VOICE

PIANO

*p*

1. 'Tis the last rose of summer Left bloom - ing a -  
 2. I'll not leave thee, thou lone one, To pine on the  
 3. So soon may I fol - low, When friend - ship de -

*pp*

lone, All her love - ly com - pan - ions Are  
 stem; Since the love - ly are sleep - ing Go,  
 cay, And from love's shin - ing cir - cle, The

fad - ed and gone! No flow'r of her  
 sleep thou with them: Thus kindly I  
 gems drop a way, When true hearts lie

kin - dred, No rose bud is nigh To re-  
 seat - ter, Thy leaves o'er the bed Where thy  
 with - er'd, And fond ones are flown, Oh!

*ad lib.*

*colla voce* *p*

flect back her bluh-es, Or give sigh for sigh.  
 mates of the gar-den Lie scent - less and dead.  
 who would in - ha-bit This bleak world a - lone.

*mf*



# Her Bright Smile Haunts Me Still

J. E. Carpenter

Not too slow, but with expression

W. T. Wrighton

PIANO

*sempre arpeggiando*

*cresc.* *f* *dim.*

1. 'Tis years since last we met, And we may not meet a -  
first sweet dawn of light, When I gaze up - on the  
sail'd 'neath a - lien skies, I have trod the de - sert

gain; I have strug-gled to for - get, But the strug-gle was in vain; For her  
deep, Her form still greets my sight, While the stars their vi - gils keep: When I  
path, I have seen the storm a - rise, Like a gi - ant in his wrath; Ev'-ry

*rall. a tempo*

voice lives on the breeze, And her spi - rit comes at will; In the  
close mine ach-ing eyes, Sweet dreams my sen - ses fill; And from  
dan - ger I have known That a reck-less life can fill; Yet her

mid - night on the seas, Her bright smile haunts me still. For her  
 sleep when I a - rise, Her bright smile haunts me still. When I  
 pre - sence is not flown, Her bright smile haunts me still. Ev'ry

*rall.* *a tempo*

voice lives on the breeze, And her spi - rit comes at will; In the  
 close mine ach - ing eyes, Sweet dreams my sen - ses fill; And from  
 dan - ger I have known That a reck - less life can fill; Yet her

mid - night on the seas, — } Her bright smile haunts me still.  
 sleep when I a - rise, — }  
 pre - sence is not flown, — }

*mf*

1st & 2nd verses 3rd verse

2. At the  
 3. I have

## Macgregor's Gathering

Words by Sir Walter Scott

Music by Alexander Lee

## Allegro

PIANO

*ff*

The moon's on the lake, and the mist's on the brae, And the clan has a name that is  
depths of Loch Katrine the steed shall ca-reer, O'er the peak of Ben Lomond the

nameless by day; Our sig - nal for fight, which from monarchs we drew, Must be  
gal - ley shall steer; And the rocks of Craig Roy - ston, like i - ci - cles melt, Ere our

heard but by night, in our venge-ful hal-loo, } Then hal-loo, hal-loo,  
wrongs be for-got, or our ven-geance un-felt.



hal-loo, Gre-ga-lach. If they rob us of name, and pur-

sue us with Beagles, Give their roofs to the flame, and their flesh to the Eagles. Then

*con valor*

gath-er, gath-er, gath-er, gath-er, gath-er,

gath-er. While there's leaves in the for-est, and foam on the riv-er, Mac-

gre-gor, despite them, shall flourish for ev-er.

*ff*

Glen-orchy's proud mountain, Col-churn and her towers, Glen-

*Fine*

strae and Glen-ly-on, no long-er are ours; We're land-less, land-less,

land-less, Gre-ga-lach, land-less, land-less, land-less. Thro' the

*ad lib.* *D. S. al Fine a tempo*

*D. S. al Fine*

# The Gipsy Countess.

Allegro moderato.

Stephen Glover.

Piano.

Piano introduction in G major, 3/8 time. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Allegro moderato'.

§ GIPSY.

1. Oh! how can a poor gip-sy mai-den like  
2. Go, flat-ter-er go! I'll not trust to thine

*cresc.*

The first vocal entry of the Gipsy Countess. The melody is in G major, 3/8 time. The piano accompaniment continues with a rhythmic pattern. The tempo is marked 'Allegro moderato'.

me, Ev-er hope the proud bride of a no-ble to he, To some  
art, Go, leave me, and tri-fle no more with my heart! Go,

The vocal line continues with the Gipsy Countess's lyrics. The piano accompaniment provides a steady rhythmic foundation.

bright jewell'd beau-ty thy vows will he paid, And thou wilt for-get her, the  
leave me to die in my own na-tive shade, And be-tray not the heart of the

The vocal line continues with the Gipsy Countess's lyrics. The piano accompaniment provides a steady rhythmic foundation.

poor gip-sy maid, And thou wilt for-get her, the poor gip-sy maid. A -  
poor gip-sy maid, And be-tray not the heart of the poor gip-sy maid. I have

EARL.

The vocal line continues with the Gipsy Countess's lyrics. The piano accompaniment provides a steady rhythmic foundation.



*con anima*

way with that thought, I am free, I am free, To de-vote all the love of my  
lands and proud dwell-ings and all shall be thine, A co-ro-net, Zil-lah, that

*dim.* *GIPSY.*

spi-rit to thee; Young rose of the wil-der-ness, blush-ing and sweet! All my  
brow shall en-twine; Thou shalt nev-er have rea-son my faith to up-braid, For a

neart, all my for-tune, I lay at thy feet, All my heart, all my for-tune, I  
coun-ess I'll make thee, my own gip-sy maid, For a coun-ess I'll make thee, my

*GIPSY.*

That can change, like man's  
Shall I trust to thy  
lay at thy feet. By yon bright moon a-bove,  
own gip-sy maid. Then fly with me now,

love! That night's tears chase a - way. Oh, —  
 vow? Wilt thou nev - er he - tray. No, —  
 By the sun's con - stant ray! Oh, —  
 Oh, — yes! come a - way. No, —

*a tempo*

nev - er by thee will my trust be be - tray'd, Thou wilt love me for — ev - er, thine  
 nev - er by thee will my trust be be - tray'd, And to - mor - row thou'lt wed me, thine  
 nev - er by me shall thy trust be he - tray'd, I will love thee for — ev - er, mine  
 nev - er by me shall thy trust be be - tray'd, And to - mor - row I'll wed thee, mine

*p*

own gip - sy maid, Thou wilt love me for — ev - er, thine own — gip - sy maid.  
 own gip - sy maid, And to - mor - row thou'lt wed me, thine own — gip - sy maid.  
 own gip - sy maid, I will love thee for — ev - er, mine own — gip - sy maid.  
 own gip - sy maid, And to - mor - row I'll wed thee, mine own — gip - sy maid.

*cresc.* *D.S.*  $\infty$

## Afton Water

Words by Burns

Music by A. Hume

Andante grazioso

PIANO

*p*

1. Flow gen - tly, sweet Af - ton, a - mang thy green braes! Flow gen - tly, I'll sing thee a.  
 2. How lof - ty, sweet Af - ton, thy neigh - bour - ing hills, Far mark'd with the courses of  
 3. Thy crys - tal stream, Af - ton, how love - ly it — glides, And winds by the cot where my

song in thy praise; My — Ma ry's a - sleep by thy mtr - mur - ing stream, Flow  
 clear, winding rills! There dai - ly I wan - der as noon ri - ses high, — My  
 Ma - ry re - sides! How wan - ton thy wa - ters her snow - y feet lave, — As

*p*

gen - tly, sweet Af - ton, dis - turb not her dream!  
 flocks, and my Ma - ry's sweet cot in my eye.  
 gath - ring sweet flow'rets she stems thy clear wavel

*p*



*f*

Thou stock-dove, whose ech - o re - sounds thro' the glen; Ye  
 How pleas - ant thy banks and green val - leys be - low, Where  
 Flow gen - tly, sweet Af - ton, a - mang thy green braes! Flow

*cresc.*

wild whist-ling black-birds, in yon thorn-y den; Thou  
 wild in the wood-lands the prim - ros - es blow! There,  
 gen - tly, sweet riv - er, the theme of my lays! My

*colla voce*

*Cadenza ad lib.*

*a tempo*

*p*

green-crest-ed lap-wing, thy screaming for - bear, - I charge you, disturb not my  
 oft as mild ev - ningsweeps o - ver the lea, - The sweet-scent-ed birk shades, my  
 Ma-ry's a-sleep by thy murmur - ing stream, Flow gen - tly, sweet Af - ton, dis -

*a tempo*

*p*

*pp* *rall.*

slum - ber - ing fair!  
 Ma - ry and me.  
 turb not her dream.

*pp* *colla voce*

*f* *a tempo*

*D. S.*  $\text{§}$

*D. S.*  $\text{§}$

# A Soldier and a Man

Words by Frank Pieri

Music by W. Garland

Maestoso moderato

VOICE

PIANO

*f* *cresc.* *mf*

1. A sol-dier stood on the  
2. The night watch o'er the—

bat-tle-field, His wea-ry watch to— keep, While the pale moon cov-er'd her man-tle o'er. The  
moon has down'd, Her light on earth to— show; And the sol-dier, true to his coun-try's call, Ad-

souls that 'neath her sleep;— "Ah, me!" he sigh'd, with tear-ful eye, And call'd on Him a—  
van-ces to meet the foe!— A-mid the din of— shot and shell, He fought with heart so—

bove— "I'm far a-way from my chil-dren dear, And all on earth I— love." At the  
brave, Till, reel-ing from his— faith-ful steed, He found a sol-dier's gravel O—

bu-gle sound he turn'd once more, The bat-tle-field to scan; And said, "I am, what-  
 Britain, who, on sea and land, Im-per-ial pow'r doth span, Re-mem-ber him who

*dim.* *ff*

*rall.* **CHORUS** *marcato*  
 e'er my fate, A sol-dier and a man! The bu-gle call'd! he hast-en'd  
 yields his life! A sol-dier and a man!

*f* *rall.*

forth, The bravest in the battle's van! Remem-ber him who yields his life, He is a

*colla voce*

sol-dier and a man! *D. S.*

*8<sup>ves</sup> ad lib.* *D. S.*



# Dublin Bay

Words by Mrs. Crawford

Music by George Barker

Andante con spirito

PIANO

The musical score is written for piano. It begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 6/8. The bass staff has a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked 'Andante con spirito'. The first system of music is marked 'ff' (fortissimo). The second system of music is marked 'ff' (fortissimo). The third system of music is marked 'ff' (fortissimo). The fourth system of music is marked 'ff' (fortissimo). The fifth system of music is marked 'ff' (fortissimo). The sixth system of music is marked 'ff' (fortissimo). The seventh system of music is marked 'ff' (fortissimo). The eighth system of music is marked 'ff' (fortissimo). The ninth system of music is marked 'ff' (fortissimo). The tenth system of music is marked 'ff' (fortissimo). The eleventh system of music is marked 'ff' (fortissimo). The twelfth system of music is marked 'ff' (fortissimo). The thirteenth system of music is marked 'ff' (fortissimo). The fourteenth system of music is marked 'ff' (fortissimo). The fifteenth system of music is marked 'ff' (fortissimo). The sixteenth system of music is marked 'ff' (fortissimo). The seventeenth system of music is marked 'ff' (fortissimo). The eighteenth system of music is marked 'ff' (fortissimo). The nineteenth system of music is marked 'ff' (fortissimo). The twentieth system of music is marked 'ff' (fortissimo). The twenty-first system of music is marked 'ff' (fortissimo). The twenty-second system of music is marked 'ff' (fortissimo). The twenty-third system of music is marked 'ff' (fortissimo). The twenty-fourth system of music is marked 'ff' (fortissimo). The twenty-fifth system of music is marked 'ff' (fortissimo). The twenty-sixth system of music is marked 'ff' (fortissimo). The twenty-seventh system of music is marked 'ff' (fortissimo). The twenty-eighth system of music is marked 'ff' (fortissimo). The twenty-ninth system of music is marked 'ff' (fortissimo). The thirtieth system of music is marked 'ff' (fortissimo). The thirty-first system of music is marked 'ff' (fortissimo). The thirty-second system of music is marked 'ff' (fortissimo). The thirty-third system of music is marked 'ff' (fortissimo). The thirty-fourth system of music is marked 'ff' (fortissimo). The thirty-fifth system of music is marked 'ff' (fortissimo). The thirty-sixth system of music is marked 'ff' (fortissimo). The thirty-seventh system of music is marked 'ff' (fortissimo). The thirty-eighth system of music is marked 'ff' (fortissimo). The thirty-ninth system of music is marked 'ff' (fortissimo). The fortieth system of music is marked 'ff' (fortissimo). The forty-first system of music is marked 'ff' (fortissimo). The forty-second system of music is marked 'ff' (fortissimo). The forty-third system of music is marked 'ff' (fortissimo). The forty-fourth system of music is marked 'ff' (fortissimo). The forty-fifth system of music is marked 'ff' (fortissimo). The forty-sixth system of music is marked 'ff' (fortissimo). The forty-seventh system of music is marked 'ff' (fortissimo). The forty-eighth system of music is marked 'ff' (fortissimo). The forty-ninth system of music is marked 'ff' (fortissimo). The fiftieth system of music is marked 'ff' (fortissimo). The fifty-first system of music is marked 'ff' (fortissimo). The fifty-second system of music is marked 'ff' (fortissimo). The fifty-third system of music is marked 'ff' (fortissimo). The fifty-fourth system of music is marked 'ff' (fortissimo). The fifty-fifth system of music is marked 'ff' (fortissimo). The fifty-sixth system of music is marked 'ff' (fortissimo). The fifty-seventh system of music is marked 'ff' (fortissimo). The fifty-eighth system of music is marked 'ff' (fortissimo). The fifty-ninth system of music is marked 'ff' (fortissimo). The sixtieth system of music is marked 'ff' (fortissimo). The sixty-first system of music is marked 'ff' (fortissimo). The sixty-second system of music is marked 'ff' (fortissimo). The sixty-third system of music is marked 'ff' (fortissimo). The sixty-fourth system of music is marked 'ff' (fortissimo). The sixty-fifth system of music is marked 'ff' (fortissimo). The sixty-sixth system of music is marked 'ff' (fortissimo). The sixty-seventh system of music is marked 'ff' (fortissimo). The sixty-eighth system of music is marked 'ff' (fortissimo). The sixty-ninth system of music is marked 'ff' (fortissimo). The seventieth system of music is marked 'ff' (fortissimo). The seventy-first system of music is marked 'ff' (fortissimo). The seventy-second system of music is marked 'ff' (fortissimo). The seventy-third system of music is marked 'ff' (fortissimo). The seventy-fourth system of music is marked 'ff' (fortissimo). The seventy-fifth system of music is marked 'ff' (fortissimo). The seventy-sixth system of music is marked 'ff' (fortissimo). The seventy-seventh system of music is marked 'ff' (fortissimo). The seventy-eighth system of music is marked 'ff' (fortissimo). The seventy-ninth system of music is marked 'ff' (fortissimo). The eightieth system of music is marked 'ff' (fortissimo). The eighty-first system of music is marked 'ff' (fortissimo). The eighty-second system of music is marked 'ff' (fortissimo). The eighty-third system of music is marked 'ff' (fortissimo). The eighty-fourth system of music is marked 'ff' (fortissimo). The eighty-fifth system of music is marked 'ff' (fortissimo). The eighty-sixth system of music is marked 'ff' (fortissimo). The eighty-seventh system of music is marked 'ff' (fortissimo). The eighty-eighth system of music is marked 'ff' (fortissimo). The eighty-ninth system of music is marked 'ff' (fortissimo). The ninetieth system of music is marked 'ff' (fortissimo). The ninety-first system of music is marked 'ff' (fortissimo). The ninety-second system of music is marked 'ff' (fortissimo). The ninety-third system of music is marked 'ff' (fortissimo). The ninety-fourth system of music is marked 'ff' (fortissimo). The ninety-fifth system of music is marked 'ff' (fortissimo). The ninety-sixth system of music is marked 'ff' (fortissimo). The ninety-seventh system of music is marked 'ff' (fortissimo). The ninety-eighth system of music is marked 'ff' (fortissimo). The ninety-ninth system of music is marked 'ff' (fortissimo). The hundredth system of music is marked 'ff' (fortissimo).

1. He\_ sail'd a - way in a gal-lant bark, Roy\_ Neill and his fair young  
 2. Three days they sail'd and a storm a - rose, And the light - ningswept the  
 3. On the crowd - ed deck of the doom-ed ship Some stood in their mute des -

bride,  
 deep,  
 pair,  
 He had ven - tur'd all in that bound - ing oak, That\_  
 And the thun - der crash broke the short re - pose Of the  
 And\_ some, more calm, with a ho - ly lip, Sought the

danced o'er the sil - ver tide; But his heart was young, and his  
 wea - ry sea - boy's sleep; Roy Neill, he clasp'd his  
 God of the storm in pray'r. "She has struck on the rocks!" the

spir - it light, And he dash'd the tear a - way, As he  
 weep - ing bride, And he kiss'd her tears a - way, "O  
 sea - men cried, In the breath of their wild dis - may, And the

*p*  
 watch'd the shores re - cede from sight, Of his own sweet Dub - lin Bay.  
 Lovel' twas a fa - tal hour," she cried, "When we left sweet Dub - lin Bay."  
 ship went down, and the fair young bride, That sail'd from Dub - lin Bay.

*pp*

*f*

## THE BROOK.

Words by Tennyson.

Music by Dolores

Vivace.

PIANO.

*p*

The musical score is written for piano and voice. It begins with a piano introduction in D major, 6/8 time, marked 'Vivace' and 'piano' (*p*). The piano part features a continuous eighth-note accompaniment in both hands. The vocal melody enters in the third measure. The lyrics are: 'With many a curve my banks I fret By many a field and fallow, And many a fairy fore-land set With willow, weed, and mallow: I'. The score consists of five systems of music, each with a vocal line and a piano accompaniment. The piano part continues throughout the piece, providing a rhythmic and harmonic foundation for the vocal melody.



slip I slide, I gleam, I glance, Among my skimming swallows,

make the net-ted sunbeams dance A-against my sandy shallows, I —

*p* *rall.* *f*

chatter, chatter, as I flow To join the brimming river For

*p a tempo*

men may come, and men may go But I go on for ever, ever, I go on for ever, ever,

*f* *p* *f*

I go on for ev-er.

I wind a-bout and in and out With here a blossom sail-ing, And

here and there a lus - ty trout, And here and there a gray-ling, And

here and there a snowy flake Up-on me as I tra-vel, With

ma-ny a sil-ver wa-ter break A-bove the gol-den-gravel, And

*p* *rall.* *fz*

draw them all a-long, and flow To join the brim-ming ri-ver, For

*p a tempo*

men may come and men may go But I go on for ev-er, ev-er, I go on for ev-er, ev-er,

*f* *p* *f*

I go on for ev-er.

*p*



I steal by lawns and grassy plots, I slide by ha-zel covers; I

*p*

move the sweet for-get-me-nots, That grow for hap-py lov-ers. I

mur-mur un-der moon and stars In bram-bly wil-der-ness-es I

*p e molto rall.*

lin-ger by my shing-ly bars I loi-ter round mycresses. And

out a-gain I curve and flow To join the brimming ri-ver For

men may come and men may go But I go on for ev-er, ev-er,

I go on for ev-er, ev-er, I go on for ev-er.

*f* *p* *f* *p*

## NAZARETH.

Moderato quasi Andante.

Charles Gounod.

VOICE. *p*

Tho' poor be the  
Né dans u-ne

PIANO. *p* *cresc.* *dim.* *p* *p*

cham-ber, come here, come and a-dore; Lo! the Lord of Hea-ven  
crê-che, di-vin Ré-demp-teur. i-ci-bas je prê-che,

*cresc.* *dim.*

Hath to mor-tals giv-en Life for e-ver-more, Life for e-ver-  
i-ci-bas je prê-che les ver-tus du cœur, les ver-tus du

*cresc.* *dim.* *p*

more, Life for e-ver-more.  
cœur, les ver-tus du cœur.

*cresc.* *dim.* *p* *cresc.* *dim.* *p*



*mf*

Shep - herds who fold - ed your flocks be - side you Tell what was  
*Né - touf-fez plus la voir des saints. O - ra - les pes - ti - fe*

*p*

told by an - gel voices near To you this night is  
*-rés lè-preux du La - za - reth. Es-poir en Dieu qui*

*f*

born Hewhowillguide you Thro'paths of peace to liv - ing wa - ters  
*seul fait des mi - ra - cles Je suis son fils Jé - sus - de Na - za -*

*p* *rit.*

*dim.* *pp* *canto voce*

clear. Tho' poor be the cham - ber, come here, come and a - dore,  
*-reth! Né dans u - ne crê - che, di - vin Ré - demp-teur*

*p*

Lo! the Lord of Hea - ven Hath to mortals giv - en Life for e - ver -  
*i - ci - bas je prê - che, i - ci - bas je prê - che les ver - tus du*

*cresc. dim. cresc. dim.*

more. *cœur.* Kings from a  
*Plein de pi*

*p cresc. dim. p p*

far land, draw near and be - hold Him, Led by the beam whose  
*-tié pour la fem - me a - dul - tè - re qui s'a - ge - nouil - leet*

warn - ing bade ye come; Your crowns cast down, with  
*pleu - re en mon che - min Je dis à ceux qui lui*

*tr. p cresc.*

robe roy - al en - fold Him; Your King de - scends to  
 jet - tent la pier - re sur vo - tre cœur a -

*pp*

*dim.* *pp*

earth from bright - er home. Tho' poor be the cham - ber, come  
 rez - vous mis la main? Nè dans u - ne crê - che, di -

*pp*

*colla voce* *rit.* *pp a tempo*

here, come and a - dore; Lo! the Lord of Hea - ven Hath to mortals  
 vin Ré - demp - teur i - ci - bus je prê - che, i - ci bas je

*cresc.* *dim.*

giv - en Life for e - ver - more.  
 prê - che les - ver - tus du cœur.

*dim.* *p* *cresc. dim.* *p*



*p*

Wind to the ce - dars pro-claim the joy - ful sto - ry,  
*A - veu - gles nés, mu - ets, pa - ra - ty - ti - ques,*

*p*

Wave of the sea, the tid - ings bear a -  
*pau - vres per - dus, boi - teux, sourds ap - pro-*

far The night is gone! Be -  
*chez. Du Roi des Rois chan -*

*p* *cresc.*

*Red. \* Red. \* Red. \* Red. \**

hold, in all its glo - ry All broad and  
*tez les saints can - ti - ques ou - vrez les*

*molto*

*Red. \* Red. \* Red. \* Red. \**

bright ri-ses th'Eter - nal morn - ing Star.  
yeux le - vez - vous et mar - chez!

*rit.*

*f* *rit.* *ff*

*Ad.* \* *Ad.* \* *Ad.* \*

Tho' poor be the cham - ber, come here, come and a - dore;  
Né dans u - ne crê - che, di - vin Rê - demp-teur

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

Lo! the Lord of Hea - ven Hath to mortals giv - en Life for e - ver -  
i - ci-bas je prê - che, i - ci-bas je prê - che les ver-tus du

*dim.*

more, Life for e - ver - more, Life for e - ver - more.  
cœur, les ver-tus du cœur, les ver-tus du cœur.

*p* *cresc. rit.* *dim.* *p*

*dim.*

# Home! Sweet Home!

Words by J. H. Payne

Music by Sir H. R. Bishop

*Andante Larghetto*

PIANO

1. 'Mid plea - sures and  
2. An ex - ile from

pa - la - ces, though we may roam, Be it ev - er so  
home - splendour daz - zles in vain, Oh! give me my

hum - ble, There's no place like home! A charm from the  
low - ly thatch'd cot - tage a - gain! The birds sing - ing



skies seems to hal - low us there, — Which, seek — thro' the  
gai - ly that came — at my call, — Give me them — with the

world is ne'er met with else - where. Home!  
peace of mind — dear - er than all. Home!

*espress.*

*pp*

Home! — sweet, sweet home! There's no — place like home! — There's  
Home! — sweet, sweet home! There's no — place like home! — There's

*cresc.*

*rall.*

no — place like home!  
no — place like home!

*rall.*

*f*

*D. S.*

# In Happy Moments Day by Day

Words by A. Dunn

Music by W. Vincent Wallace

Moderato

PIANO

1. In  
2. Tho'

hap - py moments day by day,      The sands of life may pass  
anx - iouseyes up - on us gaze,      And hearts with fond - ness beat,      In  
Whose

swift but tranquil tide a - way  
smile up - on each feature plays      From time's un - err - ing glass,      Yet  
With truth - ful - ness re - plete,      Some

hopes we used as bright to deem, Re-mem - brance will re - call, Whose  
 thoughts none oth - er can re-place, Re-mem - brance will re - call, Which

pure and whose un-fad - ing beam Is dear - er than them all, Whose  
 in the flight of years we trace Is dear - er than them all, Which

pure and whose un-fad - ing beam Is dear - er than them all.  
 in the flight of years we trace Is dear - er than them all.

*mf* Fine



# Juanita

*Spanish Ballad*

Words and Music by the Hon. Mrs. Norton

*Allegretto*

VOICE

PIANO

1. Soft o'er the foun - tain, Ling'ring falls the Southern moon:  
 2. When, in thy dream - ing, Moons like these shall shine a - gain,

Far o'er the moun - tain, Breaks the day too soon!  
 And, daylight beam - ing, Prove thy dreams are vain!

In thy dark eyes' splen-dour, Where the warm light loves to dwell,—  
Wilt thou not, re-lent-ing, For thine ab-sent lov-er sigh,—

*p.* *p.*

Wea-ry looks, yet ten-der, Speak their fond fare-well!  
In thy heart con-sent-ing To a pray'r gone by?

*Slower*  
*colla voce*

*p.*

*a tempo*  
Ni-ta! Jua-ni-ta! Ask thy soul if we should part! Ni-ta! Jua-ni-ta!  
Ni-ta! Jua-ni-ta! Let me lin-ger by thy side! Ni-ta! Jua-ni-ta!

*mf* *p* *mf*

*Tenderly* *Slentando* *D. S. §*  
Lean thou on my heart!  
Be my own fair bride!

*colla voce* *f* *D. S.*

## Shells of Ocean

Words by J. W. Lake

Music by J. W. Cherry

*Moderato con espressione*

PIANO

1. One Summer eve, with pen-sive thought, I wander'd on the sea-beat  
 2. I stoop'd up - on the peb-bly strand, To cull the toys that round me

shore, Where oft in heed - less in-fant sport, I gath-er'd shells in days be -  
 lay, But as I took them in my hand, I threw them one by one a -

fore, I gath-er'd shells in \_\_\_\_ days be-fore; The splashing waves like mu-sic  
 way, I threw them one by \_\_\_\_ one a - way; Oh! thus, I said, in ev-'ry



fell stage Re-spon-sive to my fan-cy wild, A dream came o'er me like a  
By toys our fan - cy is be - guil'd; We ga - ther shells from youth to

spell, I thought I was a - gain a child, A dream came  
age, And then we leave them like a child, We ga - ther

*espress.* *ad lib.*  
o'er me like a spell, I thought I was a - gain, a - gain a child.  
shells from youth to age, And then we leave them, leave them like a child.

*fz* *colla voce*

*dim.* *fz* *D. S.* *2nd verse*

# The Village Blacksmith

Words by Longfellow

Music by W. H. Weiss

*Allegro moderato*

PIANO

*f*

*mf*

Un-der a spreading chest - nut tree, The vil - lagesmithy stands; The

*mf*

smith a might - y man is he, With large and sin - ewy hands; And the

muscles of his brawn - y arms Are strong as i - ron bands. His

hair is crisp, and black, and long, His face is like the tan; His brow is wet with

hon-est sweat, He earns what-e'er he can, And looks the whole world in the face, For he

owes not any man. Week

in, week out, from morn till night, You can hear his bellows blow; You can

hear him swing his hea - vy sledge, With measur'd beat and slow, Like a sexton ringing the



*p*  
vil-lage bell, When the evening sun is low. And children coming home from school Look

*rall.* *tempo* *p e stacc.*

*mf*  
in at the o-pen door; They love to see the flam-ing forge, And hear the bel-lows roar, And

*f* *mf* *f*

catch the burn-ing sparks that fly Like chaff from a threshing floor. —

*f*

*p*  
He goes on Sun-day to the Church, And

*p*

*pp*

sits among his boys; He hears the par-son pray and preach, He hears his daughter's

voice Singing in the vil - lage choir, And it makes his heart re - joice:- It

*p*

sounds to him like her mother's voice Sing-ing in Pa - ra-dise! He

needs must think of her once more, How in the grave she lies; And

with his hard, rough hand he wipes A tear out of his eyes.

*rall.*

*pp colla voce*

*f a tempo*

Toil-ing, re-joic-ing, sor-row-ing, Onward thro' life he goes; Each morn-ing sees some

task be-gun, Each evening sees it close; Something at-tempt-ed, something done, Has

earn'd a night's re- pose.



Andrew Cherry

# The Bay of Biscay

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Moderato

John Davy

PIANO

The piano introduction is in 2/4 time, marked Moderato. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is played in the right hand, starting with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a 'rall.' (rallentando) marking and a final chord. Below the piano part, the text '8 ves ad lib.' is written.

1. Loud roars the dread-ful thun-der, The rain a del-uge show'rs;
2. Now, dash'd up-on the hillow, Her op'n'ing tim-bers creak;
3. At length the wish'd for morrow Breaks thro' the haz-y sky;
4. Her yield-ing tim-bers sev-er, Her pit-chie seams are rent;

The clouds are rent a - sun - der, By -  
Each fears a wa - try pil - low, None  
Ab - sorb'd in si - lent sor - row, Each  
When heav'n, all boun-tesous ev - er, Its -

lightning's vi - vid pow'rs. The night is drear and dark, Our poor de - vot - ed -  
stop the dreadful leak. To cling to slip - p'ry shrouds, Each breath-less sea - man bark, - Till next  
heaves a bit - ter sigh. The dis-mal wreck to view, Strikes hor - ror to the - crowds, As she  
boundless mer-cy sent. A sail in sight ap - pears, We hail her with three crew, - As she  
cheers, Now we

day there she lay, In the Bay of Biscay, O!  
lay till next day, In the Bay of Biscay, O!  
lay on that day, In the Bay of Biscay, O!  
sail with the gale, From the Bay of Biscay, O!

# "The Minute Gun at Sea."

M. P. King

Andante.

Voice. *1st Voice.* *p* Let him who

Piano. *pp* *p*

sighs in sad-ness here, Re-joice, and know a friend is near!

*cresc.* *pp*

*2nd Voice.* *mf* *dim.* *p*

What heav-nly sounds are those I hear? What be-ing comes the gloom to cheer?

*dim.* *p*

Maestoso.

*f* *ff* *p*

*1st Voice.* *p*

When in the storm on Al-bion's coast, The

*ff* *p*

night-watch guards his wa - try post, From thought of dan - ger free; He

marks some ves - sel's dus - ky form, and hears, a - mid the

howl - ing storm, The min - ute gun at sea. And

*2nd Voice.*

The min - ute gun at sea. And

hears, a - mid the howl - ing storm, The min - ute gun at sea.

hears, a - mid the howl - ing storm, The min - ute gun at sea.

*f* *cresc.* *ff* *p*



Swift on the shore a har - dy few The life - boat man with a gal - lant, gal - lant crew, And

dare the dan - g'rous wave; Thro' the wild - surf - they - cleave their way,

1st Voice. *p*  
For they go the crew to  
Lost in the foam nor - know dis - may. For they go the crew to save,

save; Lost in the foam nor - know dis - may; For they go the crew to save.  
Lost in the foam nor - know dis - may; For they go the crew to save.

Allegretto.

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But oh! what rap - ture fills each breast

Of the hope - less crew, of the

Allegretto.

Then lan - ded safe, what joys to tell of all the dang - ers

ship dis - tress'd. Then lan - ded safe, what joys to tell of all the dang - ers

that be - fell: Then is heard no more,

that be - fell: By the watch on the shore, Then is

*a tempo*

*a tempo*

*pp*

*pp*

heard no more by the watch on the shore, The min-ute gun at sea.

heard no more by the watch on the shore, The min-ute gun at sea.

*Slower.*

*ad lib.*

*ad lib.*

*colla voce*

## Come into the Garden, Maud

Alfred Lord Tennyson

CAVATINA

M. W. Balfe

PIANO

*mf*

*dolce*  
Come in-to the gar - den,

*p* *dim.* *pp*

Maud, For the black bat, night, has flown; Come in-to the gar - den,

*cresc.* *rall.*  
Maud, I am here at the gate a - lone. I am here, — at the gate a -

*cresc.* *f rall.*



*a tempo* *p riten. a piacere*

lone. And the wood-bine spi - ces are waft - ed abroad, And the musk of the ros - es

*f p a tempo* *colla voce*

blown, For a breeze of morn - ing moves, And the planet of love is on

*p*

high, Be-gin-ning to faint in the light that she loves, On a bed of daf-fo-dil

*f p*

*rall. creso. f riten. a piacere*

sky, To faint in the light of the sun she loves, to faint in the light and to

*colla voce* *creso.* *f*

die. Come! Come! Come in-to the gar - den,

*p a piacere* *pp a tempo*

*pp* *pp*

Maud, For the black bat, night is flown; Come in-to the gar - den,

*cresc.* *f*

Maud, I am here, at the gate a-lone. I am here, at the gate a-

*cresc.*

lone, I am here at the gate a-lone.

*cresc.* *ff* *f*

*dim.* *p rall.*

*dolce*

Queen of the rose - bud, Gar - den of girls, Come hither, the dances are

*pp*

done, In gloss of sa - tin and glimmer of pearls, Queen,

li - ly, and rose in one, Shine out, lit - tle head, running



*rall.* o - ver with curls, To the flow - ers and be their sun, *riten. a piacere* Shine out, shine out! and

be their sun. Come in-to the gar - den, Maud, For the black bat, night, is

*staccato*

*pp*

flown; Come in-to the gar - den, Maud, *p accel.* She is coming, my own, my

*pp* *rf pp accel.*

sweet, Were it ev - er so air - y a tread, My heart would hear her and

*rf p*

*rall.**Allegro*

beat, Were it earth in an earth - y bed, Come,

*ff p* *ff p* *f* *f*

— my own, my sweet, Come, — my own, my sweet,

Maud, Maud, come, I'm here, at the gate, a -

*pp* *cresc.* *f* *f* *f*

lone.

*ff a tempo*

# The Friar of Orders Grey

W. Reeve

Con spirito

PIANO *f*

The piano introduction is in 6/8 time, marked 'Con spirito' and 'PIANO' with a forte 'f' dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. I am a fri-ar of ord-ers grey, And down in the val-ley I take my way; I  
2. Af-ter sup-per of heav'n I dream, But that is fat pul-lets and clout-ed cream; My-

The first system of the song features a vocal melody line with two verses of lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

pull not blackber-ry, haw, nor hip, Good store of ven-i-son fills my scrip; My  
self by de-ni-al I mor-ti-fy, With a dain-ty bit of a war-den pie: I'm

The second system continues the vocal melody and piano accompaniment. The piano part includes some chromatic movement in the right hand, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

long head roll as I mer-ri-ly chant, Where ev-er I walk no money I want, Where-  
cloth'd in sack-cloth for my sín, With old sack wine I'm lin'd with-in, With

The third system concludes the vocal melody and piano accompaniment on this page. The piano part maintains its rhythmic accompaniment, with a key signature change to two sharps (F# and C#) indicated by sharp signs on the F and C lines.



*ad lib.*

ev-er I walk no money I want.  
old sack wine I'm lin'd with-in.

And why I'm so plump, the  
A chirp - ing cup in my

rea son I'll tell Who leads a good life is sure to live well.  
ma - tin song, And the ves - per bell is my bowl, ding dong! What

*tempo*

ba - ron, or squire, or knight of the shire, Lives half so well as a ho - ly friar? Lives

half so well, half so well, half so well as a ho - ly friar, —

As a ho -

*cresc.*

This system contains the first four measures of the piece. The vocal line begins with a half note 'As' followed by a half note 'ho' with a long dash. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A 'cresc.' marking is placed above the vocal line at the end of the system.

ly friar, a ho -

This system contains measures 5 through 8. The vocal line continues with 'ly friar, a ho -'. The piano accompaniment maintains the eighth-note texture. A 'cresc.' marking is placed above the piano part at the end of the system.

ly friar, - Lives half so well as a ho - ly

*f marcato*

This system contains measures 9 through 12. The vocal line includes the lyrics 'ly friar, - Lives half so well as a ho - ly'. The piano accompaniment features a more pronounced eighth-note pattern. A 'f marcato' marking is placed above the vocal line at the start of the system.

friar? -

*f*

This system contains measures 13 through 16. The vocal line begins with 'friar? -'. The piano accompaniment features a more pronounced eighth-note pattern. A 'f' marking is placed above the piano part at the start of the system.

# "Drink to me only with thine eyes!"

Words by Ben Jonson.

Old English Air.

Date uncertain.

Very smoothly and rather slow.

VOICE.

PIANO.

The first system of the musical score. The voice part is a single staff with a treble clef, key signature of two flats (Bb, Eb), and a 6/8 time signature. It contains a whole rest. The piano accompaniment consists of two staves (treble and bass clefs). The right hand starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then returns to piano (*p*). The left hand plays a steady eighth-note accompaniment.

The second system of the musical score. The voice part has the lyrics "Drink to me on - ly with thine eyes, And I \_ will pledge with mine, \_". The piano accompaniment continues with the same texture, marked *pp* (pianissimo) in the right hand.

The third system of the musical score. The voice part has the lyrics "Or leave a kiss with - in \_ the cup, And I'll \_ not ask for wine; \_ The". The piano accompaniment continues with the same texture, marked *p* (piano) in the right hand.



thirst that from the soul doth rise, Doth ask a drink di - vine, —

But might I of Jove's nec - tar sip, — I would not change for

*pp* *cresc.*

thine!

*mf* *cresc.* *p*

I sent thee late a ros - y wreath, Not so much hon' - ring thee —

*pp*

As giv - ing it a hope that there It could not with - er'd

be; But thou there - on didst on - ly breathe And

sent'st it back to me; Since when it grows, and

*pp* *cresc.*

smells, I swear, Not of it - self, but thee!

*mf*

# Three Fishers went Sailing

Words by the Rev. Chas. Kingsley

Music by J. Hullah

*Andantino*

PIANO

1. Three fish-ers went sail-ing out in - to the west, Out in - to the west as the  
 2. Three wives sat up in the light-house tower, And they trimm'd the lamps as the  
*Un poco meno mosso* 3. Three corpses lay out on the shin - ing sands In the morn - ing gloom as the

sun went down; Each thought on the wo - man who lov'd him the best, And the  
 sun went down; They look'd at the squall, and they look'd at the show'r, And the  
 tide went down, And the women are weep-ing and wringing their hands, For

*accel.*



*un poco rall.**a tempo*

child - ren stood watching them out of the town; For men must work, and  
 night - rack came roll - ing up rag - ged and brown; Put men must work, and  
 those who will nev - er come back to the town; For men must work, and

*p* *f* *pp*

*cresc.*

wo - men must weep, And there's lit - tle to earn, and many to keep; Tho' the  
 wo - men must weep, Tho' storms be sudden, and wa - ters deep, And the  
 wo - men must weep, And the soon - er it's o - ver, the soon - er to sleep, And good -

*cresc.* *f*

*cresc.* *f* *D.S.*

har - bour bar be mean - - - ing.  
 har - bour bar be moan - - - ing.  
 bye to the bar and its moan - - - ing

*cresc.* *f* *dim.* *pp* *D.S.*

*Last time*

*pp*

## Scenes that are Brightest

Words by Alfred Bunn

"MARITANA"

Music by W.V. Wallace

*Cantabile e con molto semplicità*

VOICE

1. Scenes that are  
2. Words can - not

PIANO

*pp*

*Ad.* \*

bright - est, May - charm - a - while  
scat - ter, The thoughts we fear

Hearts which are light - est, And eyes - that smile; Yet  
For tho' they flat - ter, They mock the ear.

o'er them a - hove us, Tho' na - ture  
Hopes will still de - ceive us, With tear - ful

*dolento*

*dim.*

beam, \_\_\_\_\_ With none \_\_\_\_\_ to love us, How—  
 cost \_\_\_\_\_ And when \_\_\_\_\_ they leave us, The—

*dim.*

sad \_\_\_\_\_ they seem, \_\_\_\_\_ With none \_\_\_\_\_ to love us, How—  
 heart \_\_\_\_\_ is lost, \_\_\_\_\_ And when \_\_\_\_\_ they leave us, The—

*rit.*

sad \_\_\_\_\_ they seem!  
 heart \_\_\_\_\_ is lost.

*colla voce*

*Ad.*

1.

2.

*mp*

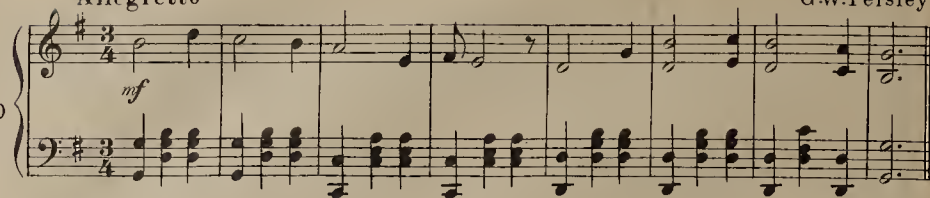


# Won't you Buy my Pretty Flowers?

Allegretto

G.W.Persley

PIANO



1. Un - der - neath - the gas - light's glit - ter, Stands a lit - tle  
 2. Ev - er com - ing, ev - er go - ing, Men and women  
 3. Not a lov - ing word to cheer her From the passers -

The first system of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The melody is in 3/4 time, key of D major. The lyrics are: "1. Un - der - neath - the gas - light's glit - ter, Stands a lit - tle / 2. Ev - er com - ing, ev - er go - ing, Men and women / 3. Not a lov - ing word to cheer her From the passers -".

fra - gile girl, Heed - less of the night winds bit - ter,  
 hur - ry by, Heed - less of the tear - drops gleaming  
 by is heard, Not a friend to lin - ger near her,

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "fra - gile girl, Heed - less of the night winds bit - ter, / hur - ry by, Heed - less of the tear - drops gleaming / by is heard, Not a friend to lin - ger near her,".

As they round a - bout her whirl, While the hundreds pass un -  
 In her sad and wist - ful eye. How her lit - tle heart is  
 With her heart by pit - ty stirred; Home - ward goes the tide of

The third system of the song concludes the vocal melody and piano accompaniment. The lyrics are: "As they round a - bout her whirl, While the hundreds pass un - / In her sad and wist - ful eye. How her lit - tle heart is / With her heart by pit - ty stirred; Home - ward goes the tide of".

*rit.* *a tempo*

heeding, In the ev - ning's wan - ing hours, Still she cries with  
 sighing, In the cold and drear - y hours On - ly lis - ten  
 fashion, Seek - ing pleas - ure's pleas - ant bowers; None to hear with

*colla voce*

tear - ful pleading, "Won't you buy my pretty flowers?"  
 to her crying, "Won't you buy my pretty flowers?"  
 sad com - passion, "Won't you buy my pretty flowers?"

CHORUS — Sing first time as SOLO, and repeat in CHORUS

*rit.*

There are many, sad and weary, In this pleasant world of ours,

*rit.*

*dim.* *D.C.*

Cry - ing ev - 'ry night so dreary, "Won't you buy my pretty flowers?"

*dim.*

## Oft in the Stilly Night

Andante espressivo

Moore-Thomas

PIANO

The piano introduction is in 2/4 time, marked 'Andante espressivo'. It begins with a piano (*p*) dynamic and features a melody in the right hand with a chromatic descent, while the left hand provides a simple harmonic accompaniment. The piece concludes with a mezzo-forte (*mf*) dynamic.

The first system of the vocal and piano accompaniment. The vocal line has two verses: '1. Oft in the stil - ly night, Ere' and '2. When I re - mem - ber all The'. The piano accompaniment is in 2/4 time, marked *pp* (pianissimo). It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: 'slumber's chain has bound — me, Fond mem'ry brings the light — Of friends, so link'd to - geth - er, I've seen a - round me fall, — Like'. The piano accompaniment continues with the same texture, marked *pp*.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: 'oth - er days a - round me: The smiles, the tears, of child - hood's years, The leaves in win - try weather; I feel like one, who treads a - lone Some'. The piano accompaniment continues, marked *mf* (mezzo-forte) in the final measure.



words of love then - spok-en, The eyes that shone, now dimm'd and gone, The  
lan-quet-hall de - sert-ed, Whose lights are fled, whose gar - land's dead, And

cheer-ful hearts now brok - en! Thus in the stillly night, Ere  
all, but he de - part - ed! Thus in the stillly night, Ere

*cresc.* *f*

slumber's chain has bound - me, Fond mem-ry brings the light Of  
slumber's chain has bound - me, Fond mem-ry brings the light Of

*pp* *f* *pp*

oth-er days a - round me.  
oth-er days a - round me.

*f* *D.S.*

# Old Folks at Home

Words and Music by S.C. Foster

Moderato

VOICE

PIANO

*mf*

1. Way down up - on de Swan-nee Rib-ber,  
 2. All 'round de lit - tle farm I wandered,  
 3. One lit - tle hut a - mong de bushes,

Far, far a - way, Dere's wha my heart is turning eb-ber, Dere's wha de old folks  
 When I was young; Den' ma - ny hap - py days I squanderd Ma - ny de songs I  
 One dat I love, Still sad - ly to my mem'ry rushes, No matter where I

stay. All up and down the whole cre-a - tion, Sad - ly I roam;  
 sung. When I was playing wid my brudder, Hap - py was I,  
 rove. When will I see de bees a - humming, All 'round de comb?

Still longing for de old plan-ta - tion, And for de old folks at home.  
 Oh! take me to my kind old mud-der, Dere let melive and die.  
 When will I hear de ban - jo tumming, Down in my good old home?

**CHORUS** (*Sing first time as Solo, repeat in CHORUS*)

*Sopr.* *mf*  
*Alto*  
*Tenor*  
*Bass*

All de world am sad and drear - y, Eb - 'ry - where I roam,

*mf* *D.C.*

Oh! darkies, how my heart grows wea - ry, Far from de old folks at home!



# Excelsior

Longfellow

(DUET)

M. W. Balfe

Molto moderato

VOICE *p* <sup>1st Voice</sup>

PIANO *mf* *dim. stacc.* *pp*

The shades of

night— were fall-ing fast, As thro' an Al-pine vil-lage pass'd, A youth, who bore 'mid

Both Voices *f*

snow and ice A ban-ner, with the strange de-vice, "Ex-cel-si-or!"

*cresc.* *f*

*p* <sup>1st Voice</sup>

"Ex-cel-si-or!" His brow was sad, his eyes be-neath Flash'd, like a falchion from its

*p* *pp*

*marcato* 8

sheath, And like a sil-ver cla-ri-on rung The ac - cents of that unknown tongue,

*cresc.*

8

*f Both Voices* "Ex-cel-si - or!" "Ex-cel - si - or!" *p 1st Voice* In happy homes he saw the light Or

*f*

household fires gleam warm and bright, — A-bove the spec-tral gla-ciers shone, And

*Both Voices* *cresc.* *2nd Voice*

from his lips es-cap'd a groan, "Ex-cel-si - or!" "Ex-cel - si - or!" "Try not the

*cresc.* *f*

pass," the old man said, *cresc.* "Dark low'rs the tem - pest o - ver -

head, The roar - ing tor - rent is deep and wide," And loud that cla - rion voice re -

plied, *ff* "Ex - cel - si - or!" *riten.* "Ex - cel - si - or!" *colla voce* *ff* *p* *1st Voice* "O stay, O

stay," the maiden said, "And rest thy wea - ry head up - on this breast," A tear stood in his

bright blue eye, But still — he answer'd with a sigh, *f* "Ex - cel - si - or!" "Ex - cel - si -



*2nd Voice*

or!" "Beware the pine - trees with-er'd branch, Be - ware the aw - ful a - va -

*p*

lanche," This was the pea-sant's last good-night; A voice re-plied far

*Both Voices*

*ppp* "Ex - cel - si - or!" "Ex - cel - si -

up the height, "Ex - cel - si - or!" *sempre pp*

*ppp*

or!" "Ex - cel - si - or!" *riten.* "Ex -

*colla voce*

cel - si - or!"

*pp*

*pp*

Both Voices

*pp ad lib:*

At break of day, as heav-en-ward, The pi - ous monks of San Bernard

Utter'd an oft-re-peat-ed pray'r, A voice cried thro' the startled air, A voice cried thro' the

*cresc.* *ff*

startled air, "Ex-cel - si - or!" "Ex - cel - si - or!"

*ff*

travel - ler, by the faith - ful hound, Half bur - ied in the snow was found, Still

grasp - ing in his hand of ice. That ban - ner with the strango de - vice, That

ban - ner with the strange de - vice, "Ex - cel - si - or!" "Ex - cel - si -

or!" There, in the twi - light cold and

grey, Life - less but beau - ti - ful he



lay, And from the sky se - rene and

far, A voice fell like a fall - ing

*cresc.*

*cresc.*

star, "Ex - cel - si - or!" Ex - cel - si -

"Ex - cel - si - or!"

- or!" "Ex - cel - si - or!" "Ex - cel - si -

"Ex - cel - si - or!" "Ex - cel - si -

or!" "Ex - cel - si - or!" "Ex - cel - si -

or!" "Ex - cel - si - or!"

or!" "Ex - cel - si - or!" "Ex - cel - si -

"Ex - cel - si - or!" "Ex - cel - si -

or!" "Ex - cel - si - or!" "Ex - cel - si - or!"

ff

"Ex - cel - si - or!"

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes lyrics: "or!", "Ex - cel - si - or!", and "Ex - cel - si -". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The first system has a key signature of one sharp (F#). The second system has a key signature of one flat (Bb). The third system has a key signature of one sharp (F#). The piano part includes a forte (ff) dynamic marking. The score concludes with a final cadence in the piano part.

## Tom Bowling

Slow with expression

PIANO *mf*

Dibdin

1. Here, a sheer hulk, lies poor— Tom Bow - ling, The dar - ling of our—  
 2. Tom nev - er from his word— de - part - ed, His vir - tues were so—  
 3. Yet shall poor Tom find pleas - ant wea - ther, When He, who all com -

*p*

crew;— No more he'll hear the tem - pest howl - ing, For death has broach'd him  
 rare;— His friends were man - y and true - heart - ed, His Poll was kind and  
 mands, Shall give to call life's crew to - geth - er, The word to pipe all



*cresc.* *dim.*

to. His form was of the man - liest beau - ty, His  
 fair: And then he'd sing so blithe and jol - ly, Ah!  
 hands: Thus death, who kings and tars dis - patch - es, In

*cresc.*

heart was kind and soft, Faithful be - low, Tom  
 man - y's the time and oft; But mirth is turned to  
 vain Tom's life hath doffed; For though his bo - dy's

*dim.*

*pp* *cresc.*

did his du - ty, And now he's gone a - loft, And  
 mel - an - cho - ly, For Tom is gone a - loft, For  
 un - der hatch - es, His soul is gone a - loft, His

*pp*

*ad lib.*

now he's gone a - loft.  
 Tom is gone a - loft.  
 soul is gone a - loft.

*cresc. co. to voce* *mf*

# Rocked in the Cradle of the Deep

With repose

J. P. Knight

VOICE

PIANO

2. And

1. Rocked in the cradle of the deep. I lay me down in peace to  
such the trust that still were mine The' stormy wind swept o'er the

sleep; Se - cure I rest up - on the wave, For Thou, O  
brine; Or though the tempest's fiery breath Roused me from

Lord, - hast power to save. I know Thou wilt not slight my call, For  
sleep - to wreck and death! In o - cean cave still safe with Thee, The

Thou dost mark the sparrow's fall! And calm and peaceful is my sleep, —  
 hope of im-mor-tal-i-ty; And calm and peaceful is my sleep, —

Rocked in the cra-dle of the deep, And calm and peaceful is my  
 Rocked in the cra-dle of the deep, And calm and peaceful is my

sleep, — Rocked in the cra-dle of the deep.  
 sleep, — Rocked in the cra-dle of the deep.

*mf* *dim.* *f* *tr*



## Sweet Genevieve

Words by George Cooper

Music by Henry Tucker

**PIANO** *mp* *Rather slow, with expression*

O, Ge - ne - vieve, I'd give the world To live a - gain the love - ly past! The  
 Fair Ge - ne - vieve, my ear - ly love! The years but make thee dear - er far; My

rose of youth is dew - im - pearl'd, But now it wi - thers in the blast. I  
 heart shall nev - er, nev - er rove: Thou art my on - ly guid - ing star. For

see thy face in ev - 'ry dream, My wak - ing thoughts are full of thee; Thy  
me the past has no re - gret What - e'er the years may bring to me; I

glance is in the star - ry beam That falls a - long the sum - mer sea! —  
bless the hour when first we met The hour that gave me love and thee!

*colla voce*

## CHORUS

Sopr.  
Alto  
Tenor  
Bass

O, Ge - ne - vieve, sweet Ge - ne - vieve, The days may come, the days may go, But

still the hands of mem - ry weave, The bliss - ful dreams of long a - go.

## Yes! Let me like a Soldier fall

Ed. Fitzball

"MARITANA"

W.V. Wallace

Tempo di marcia

PIANO *pp Drums*

*mf* *Trumpets*

1. Yes! let me like a sol - dier fall Up - on some o - pen plain, This

2. I on - ly ask of that proud race, Which ends its blaze in me, To

breast, ex - panding for the ball, To blot out ev'ry stain.

die the last, and not dis - grace Its an - cient chi - val - ry!



Brave, manly hearts con-fer my doom, That gen - tler ones may tell, How-e'er for-got un-  
Tho' o'er my clay no ban - ner wave, Nor trum - pet re-qui-em swell, E - nough they mur-mur

known my tomb, I like a sol - dier fell, How - e'er for-got, un-  
o'er my grave, "He like a sol - dier fell," E - nough they mur - mur

know my tomb, I like a sol - dier fell, I like a sol - dier fell!  
o'er my grave, "He like a sol - dier fell," "He like a sol - dier fell!"

1. 2.

## List to the Convent Bells.

John Blockley.

*Moderato.*

Piano. *p*

*1st Voice.*

List! 'tis mu - sic steal - ing O - ver the ripp - ling sea; Bright yon moon is

beam - ing O - ver each tow'r and tree. List! 'tis mu - sic steal - ing  
Mu - sic sounds the sweet - est

List! 'tis mn - sic steal - ing  
Mu - sic sounds the sweet - est

O - ver the ripp - ling sea; Bright yon moon is beam - ing,  
When on the moon - lit sea We sail in our bark the fleet - est;

O - ver the ripp - ling sea; Bright yon moon is beam - ing,  
When on the moon - lit sea We sail in our bark the fleet - est;

*cresc.*

O - ver each tow'r and tree; The waves seem list' - ning to the sound As  
To sweet me - lo - dy Then as we're gent - ly sail - ing, We'll

O - ver each tow'r and tree; The waves seem list' - ning to the sound As  
To a sweet me - lo - dy Then as we're gent - ly sail - ing, We'll

*p*

si - lent - ly they flow O'er cor - al groves, and fai - ry ground, And  
sing that plain - tive strain Which mem - ry makes en - dear - ing, And

si - lent - ly they flow  
sing that plain - tive strain

spark - ling caves be - low. List! 'tis mu - sic steal - ing O - ver the ripp - ling  
home re - call a - gain. List! 'tis mu - sic steal - ing O - ver the ripp - ling

*colla voce* *pp*

sea, Bright yon moon is beam - - ing O - ver each tow'r and  
sea, Bright yon moon is beam - - ing O - ver each tow'r and

*cresc.*



tree. List! List! List to the con-vent bell!

tree. List! List! List to the con-vent bell!

*f* *cresc.*

List! List! List to the con-vent bell!

List! List! List to the con-vent bell!

*mf colla voce*

*2nd Voice.*

Mu - sic sounds the sweet - est, When on the moon - lit -

*Fine.* *pp*

sea We sail in our bark, the fleet - est, to a sweet me - lo - dy.

*D. C. al Segno. §*

*D. C. al Segno.*

# Be Thou Nigh.

Sacred Song.

*Contralto or Baritone.*

Eben H. Bailey.

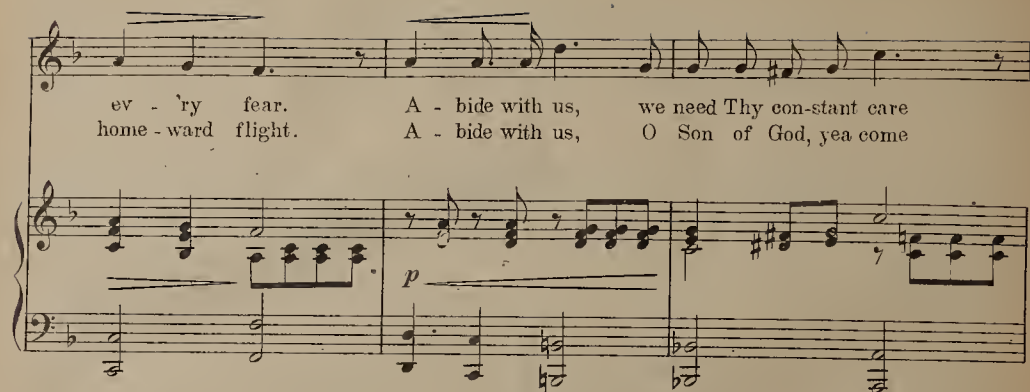
**VOICE.** *Andante.*  *dolce*

A - bide with us, Thou  
A - bide with us, in -

**PIANO.** *mp* *p*

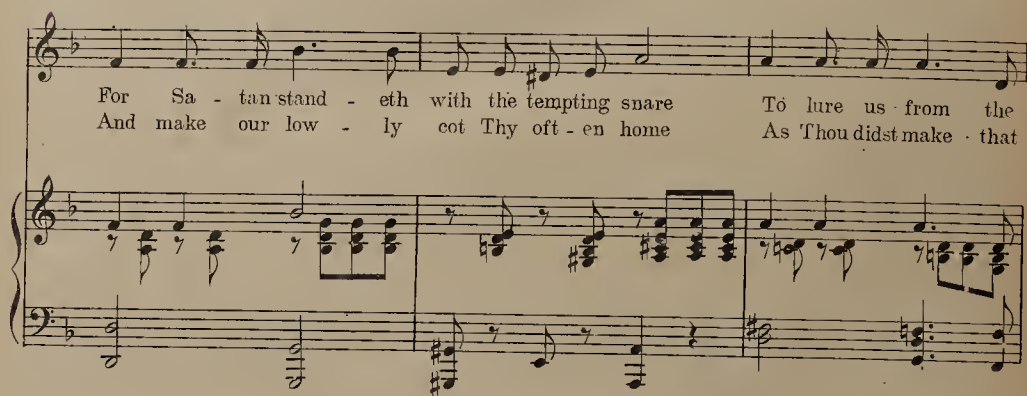
Son of God to - night, We did not seem to need Thee in the light,  
to our dwell - ing come, To cheer our sick, our sad, our sorrowing ones,

But as the dark - ness comes, O Christ be near; Then we will cast a-side our  
And when the loved shall sink in death's dark night Guide Thou the spi - rit in its



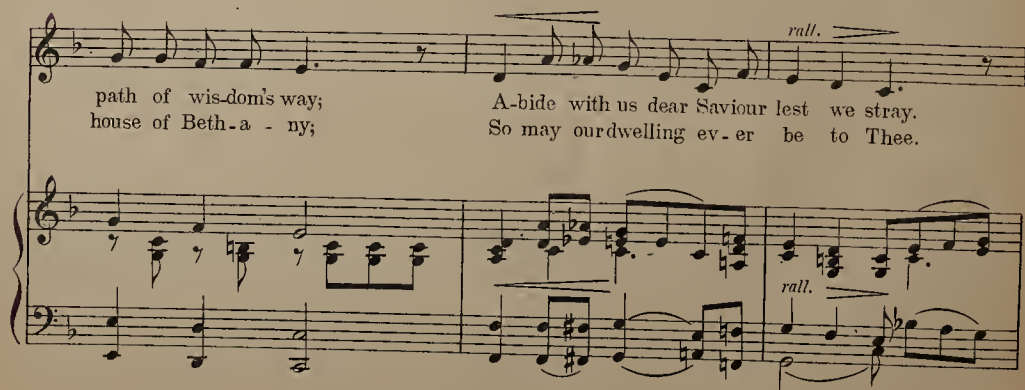
ev - 'ry fear. A - bid with us, we need Thy con-stant care  
home - ward flight. A - bid with us, O Son of God, yea come

*p*



For Sa - tan stand - eth with the tempting snare To lure us from the  
And make our low - ly cot Thy oft - en home As Thou didst make that

*p*



path of wis-dom's way; A-bide with us dear Saviour lest we stray.  
house of Beth-a - ny; So may ourdwelling ev - er be to Thee.

*p* *rall.*



*a tempo*

A - bid with us, nor pass our cot-tage by, We know our roof is low but  
A - bid with us, dear Lord un-to the last, Be near as thro' the sha-dy

be Thou nigh; Then shall our dwell - ing be a place where-in  
veil we pass; Be Thou our rod, all thro' the swell-ing tide,

*f* *rit.* *D.C.* *Last time only.* *Slowly.* *dim.*  
Thou Christ, the ris - en one, shall reign a King. *p* Be nigh to welcome to the oth - er side.  
Be nigh to welcome to the oth - er side.

*f* *rit.* *D.C.* *p* *p dim.* *pp*

## STAR OF THE EAST.

(MELODY, STAR OF THE SEA.)

Words by George Cooper.

Music by A. Kennedy.

PIANO.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*♩ Cantabile*

1. Star of the East, Oh Beth-le-hem's star, Guid-ing us on to Heav-en a - far!  
 2. Star of the East, un-dim'd by each cloud, What tho' the storms of grief gath-er loud?

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Sor-row and grief are lull'd by thy light, Thou hope of each mor-tal, in death's lone-ly night!  
 Faith-ful and pure thy rays beam to save, Still bright o'er the cra-dle, and bright o'er the grave!

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fear-less and tran-quil, we look up to thee! Know-ing thou beam'st thro' eter-ni-ty!  
 Smiles of a Sav-iour are mir-ror'd in thee! Glimps-es of Heav'n in thy light—we see!

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Help us to fol-low where thou still dost guide, Pil-grims of earth so wide.  
Guide us still on-ward to that bless-ed shore, Af-ter earth's toil is o'er! —

*Red.* \* *Red.* \* *Red.* \*

Star of the East, thou hope of the soul, While round us here the dark bil-lows roll.

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Lead us from sin to glo-ry a-far, Thou star of the East, thou sweet Beth-le-hem's star.

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

## Solo or Duet.

Oh star that leads to God a-bove! Whose rays are Peace and Joy and Love! Watch

*dolce*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

o'er us still till life hatn ceased, Beam on, bright star, sweet Beth-le-hem star!

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Fine.*



# Some Day I'll Wander Back Again.

Words by ARTHUR W. FRENCH.

Music by WM. A. HUNTLEY.

*Andante.*

PIANO.

*Con espress.*

1. Some day I'll wander backa-  
2. Some day I'll wander backa-  
3. Some day I'll wander backa-

gain, To where the old home stands, Be - neath the old tree down the lane, A -  
gain, To scenes so dear to me, Where life's sweet in-fan-cies' refrain, Be -  
gain, To hearts so kind and true, Whose gen - tle faces still remain, In

far in oth - er lands, Its hum - ble cot will shell - er me From ev - ry care and  
side a mo - ther's knee, To live once more the gold - en hour Of joy - ous mer - ry  
mem - ries' cher - ished view, No more my wayward feet shall roam, Life's tron - bled path - way

pain — And life be sweet as sweet can be, — When I am home a - gain, —  
 play — No thorns but on - ly sweet - est flowers, There in life's mer - ry way, —  
 o'er — But in the life and love of home, — I'll rest me ev - er more, —

## Chorus.

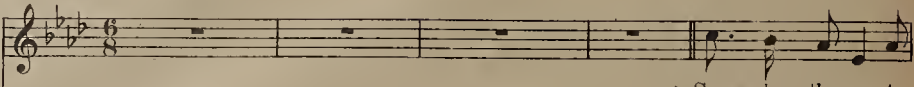
SOPR. I'll wan - der back, yes, back a - gain, — Where childhood's home may be, — For  
 ALTO. I'll wan - der back, yes, back a - gain, yes, back a - gain, — Where childhood's home may be, — For  
 TEN. I'll wan - der back, yes, back a - gain, yes, back a - gain, — Where childhood's home may be, — For  
 BASS. I'll wan - der back, yes, back a - gain, yes, back a - gain, — Where childhood's home may be, — For

mem - o - ry in sweet re - frain — Still sings its praise to me, —  
 mem - o - ry in sweet re - frain, in sweet refrain, Still sings its praise to me, its praise to me, —


# Beautiful Isle of Somewhere.

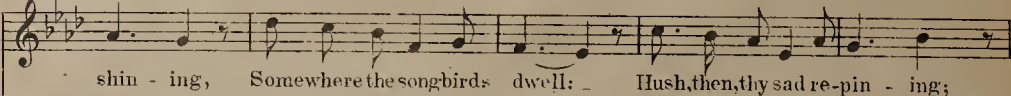
Words by Mrs. Jessie Brown Pounds.

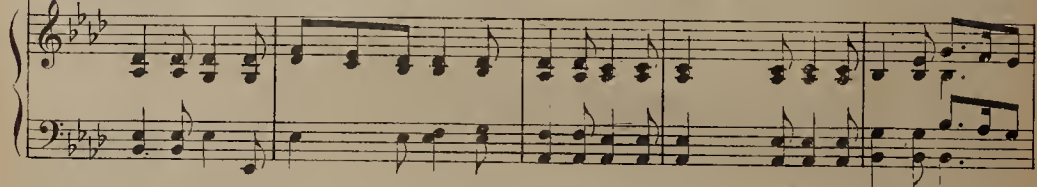
Music by J. S. Fearis.

VOICE. 

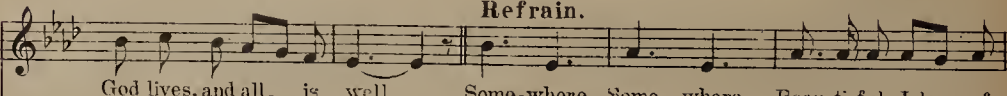
1. Somewhere the sun is

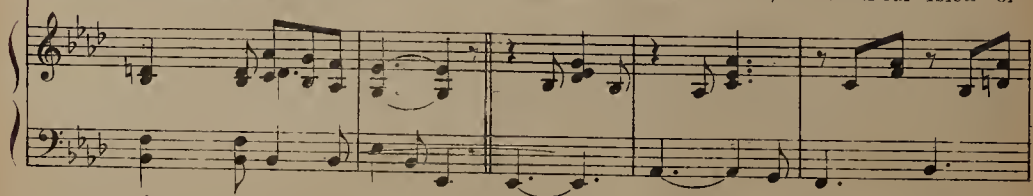
PIANO. 

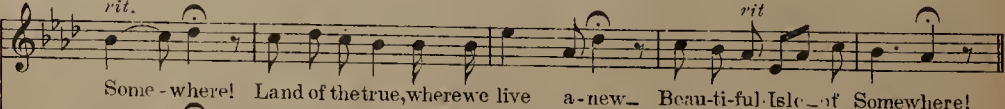
 shin - ing, Somewhere the songbirds dwell: - Hush, then, thy sad re-pin - ing;




**Refrain.**

 God lives, and all is well. - Some-where. Some-where, Beau-ti-ful Isle of



*rit.*  *rit.* Some-where! Land of the true, where we live a-new- Beau-ti-ful Isle of Somewhere!





2. Some-where the day is long - er,      Some-where the task is done; —

Some-where the heart is strong - er,      Some-where the guer - don won. —

**Refrain.**

Some - where,    Some - where,    Beau - ti - ful Isle    of    Some - where!

*rit.*

Land of the true, where we live    a - new -    Beau - ti - ful Isle — of Some-where!

*rit.*

3. Some-where the load is lift - ed, Close by an o - pen gate; —

Some-where the clouds are rift - ed, Some-where the an - gels wait. —

**Refrain.**  
Some - where, Some - where, Beau - ti - ful Isle — of Some - where!

Land of the true, where we live a - new — Beau - ti - ful Isle — of Some-where!

# "Alice where art Thou"

Romance.

Words by W. Guernsey.

Music by J. Ascher.

*Andante con espressione.*

VOICE.

PIANO.

*p*

1. The birds sleep - ing  
2. sil - ver rain

*cresc.*

*rit.*

gent - ly, Sweet Ly-ra gleameth bright; Her rays tinge the for - est, And  
fall - ing, Just as it fall - eth now; And all things slept gent - ly! Ah!



all seems glad to-night, The winds sigh - ing by me, Cool - ing my fever'd  
A - lice where art thou! I've sought thee by lake-let, I've sought thee - on the

brow; The stream flows as - ev - er, Yet A - lice where art thou! One  
hill, And in the pleasant wild-wood, When winds blew cold and chill; I've

year back this e - ven, And thou wert by my side; -  
sought thee in for - est, I'm look - ing heav'nward now; -

And thou wert by my side; Vow - ing -  
I'm look - ing heav'nward now; Oh! there

'mid to love me, One year past this e - ven, And thou wert by my  
the star-shine, I've sought thee in for-est, I'm look-ing heav'nward

*p*

side, Vow - ing to love me, A - lice, what - e'er might be-  
now, Oh! there a - mid the starshine, A-lice, I know art

*ff* *p*

tide.  
thou,

1st Verse. 2nd Verse.

2. The

*Fine.*

*D.C.*

## Life's Dream is o'er.

Arranged by S. G. P.

*Cantabile e espressione.*

VOICE.

PIANO.

CONTRALTO.

*p*

1. The night shades are fall - ing, And fast gath - er a - round us; The  
 2. O, tell me if ev - er, When life's storms beat a - gainst thee, And



TENORE.

Far  
The*p rit.*

bright moon is gleam - ing, And dark - ly lights the vale;  
 bright hopes are brok - en, If then thou wilt think of me;

*p rit.*

far from my coun - try, And far from thy lov - ing smile, A -  
 night winds are sigh - ing, Of hopes that are dy - ing, For

*p rit.*

lone must I wan - der, And ne'er see thee a - gain.  
 ev - er my dar - ling, Shall they breathe sweet tho'ts of thee.

Oh,

*rit.*

My heart ev - er shall be thine, love.

an - gels of heav - en! Oh,

Ah! why canst thou not be mine own!

guard him from e - vil! Ah! why canst thou not be mine! own! Oh

Oh! love stay one mo - ment, A

love stay one mo - ment, Oh love stay one mo - ment, A

mo - ment of ec - sta - cy, Thy heart throbbing on my breast,

mo - ment of ec - sta - cy, Thy heart throbbing on my breast,

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal staves have lyrics underneath them. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*p* Life's long dream is o'er, life's dream is o'er, fare-well! fare-well!

*p* Life's long dream is o'er, life's dream is o'er, fare-well! fare-well!

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The vocal staves are marked with a piano (*p*) dynamic. The lyrics are repeated. The piano accompaniment continues with similar rhythmic patterns.

The third system of the musical score, featuring piano accompaniment. It consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

The fourth system of the musical score, featuring piano accompaniment. It consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.



# "LOVE'S SORROW"

## BALLAD.

Andantino con moto.

H. Rowe Shelley.

PIANO.

1. The sun's last ray is gone, — And dus - ky twilight steals up - on me; The  
 2. Last night I dream'd of thee, — A dream so sweet and yet so fleet - ing, A -

*p colla voce*

vil - lage lights are lit, And all is still-ness round me. The  
 gain thou wert with me, With rap - ture I em-brac'd thee, O

stars are wak-ing one by one To grace the beau - teous scene.  
 why did I from that dream a - wake, To hear a - gain that last "good-bye!"

*pp*

O come to me, my love, — O come to me, my love, — My

*ten.* *pp*

heart throbs for thee, for thee, and thee a - lone; O speed the ling'ring

hours — And has - ten, sweet, thy com-ing; My soul in anguish yearns for thee, O

*f*

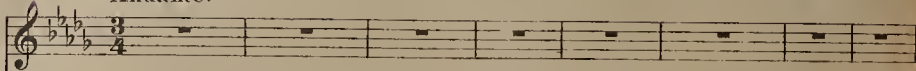
1. *rit.* come to me, my love. 2. come to me, O come, my love. —

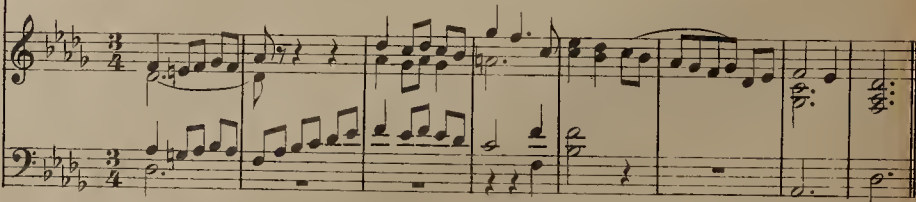
*a tempo* *mf* *f* *a tempo* *p*

# My God and Father, While I Stray

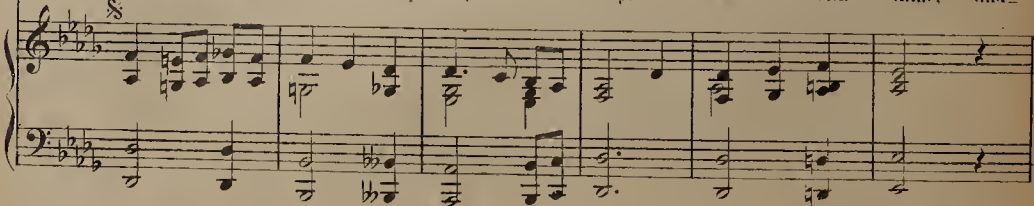
G. W. MARSTON.

Andante.

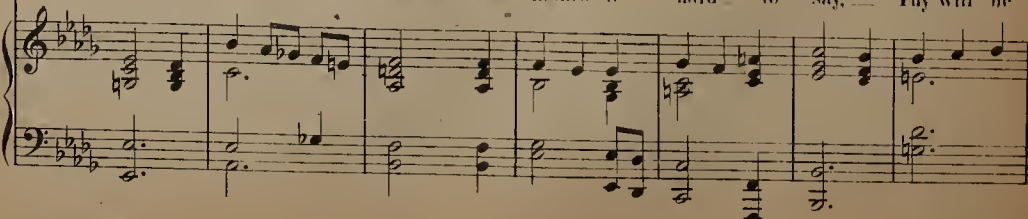
VOICE. 

PIANO. 

1. My God, my Fa - ther while I stray, Far from my home in  
 2. Re - new my will from day to day, Blend it with thine, and



life's rough way, Oh, teach me from my heart to say, Thy will be  
 take a - way All that now makes it hard to say, Thy will be





done, thy will be done. What though in lone - ly grief I sigh  
 done, thy will be done. Then when on earth I breathe no more

For friends be - loved, no lon - ger nigh Sub - mis - sive  
 The prayer oft mixed with tears be - fore I'll sing up -

still would I re - ply Thy will be done, thy will be done.  
 on a hap - pier shore Thy will be done, thy will be done.

*D.S.*

# "COME BACK TO ERIN"

Words and Music by Claribel

**Moderato**

VOICE

PIANO

*mf*

*p*

1. Come back to E - rin, Ma - vour - neen, Ma - vour - neen,  
 2. O - ver the green sea Ma - vour - neen, Ma - vour - neen,  
 3. O may the An - gels O wa - kin' and sleep - in'

*p*

*rit.*

Come back A - roon, to the land of thy birth, — Come with the sham - rocks and  
 Long shone the white sail that bore thee a - way, — Ri - ding the white waves that  
 Watch o'er my bird in the land far a - way, — And it's my pray'rs will con -

*colla voce*

spring - time, Ma - vour - neen, And its Kil - lar - ney shall ring with our mirth.  
 fair sum - mer morn - in' Just like a May - flow'r a - float on the bay.  
 sign to their keep - in' Care o' my jew - el by night and by day.

*p*  
 Sure, when we lent ye to  
 O but my heart sank when  
 When by the fire - side, I

*f* *p*

*Ad.* \* *Ad.* \*

beau - ti - ful Eng - land, Lit - tle we thought of the lone win - ter days,  
 clouds came be - tween us, Like a grey cur - tain the rain fall - ing down,  
 watch the bright em - bers, Then all my heart flies to Eng - land and thee,



Lit - tle we thought of the hush of the star - shine O - ver the moun - tain, the  
Hid from my sad eyes the path o'er the o - cean, Far, far a - way where my  
Cra - vin' to know if my dar - lin' re-mem - bers, Or if her thoughts may be

*animato*  
Bluffs and the Brays! Then come back to E - - rin, Ma -  
col - leen had flown. Then come back to E - - rin, Ma -  
cross - in' to me. Then come back to E - - rin, Ma -

vour - neen, Mavour - neen, Come back a - gain to the  
vour - neen, Mavour - neen, Come back a - gain to the  
vour - neen, Mavour - neen, Come back a - gain to the

*rit.* *cresc.*

land of thy birth, Come back to E - rin, Ma-  
 land of thy birth, Come back to E - rin, Ma-  
 land of thy birth, Come back to E - rin, Ma-

*molto cresc.*

your - neen, Mavour - neen, And its Kil - lar - uey shall ring with our  
 your - neen, Mavour - neen, And its Kil - lar - uey shall ring with our  
 your - neen, Mavour - neen, And its Kil - lar - uey shall ring with our

mirth.  
 mirth.  
 mirth.

*mf*

# The Moon has raised her lamp above.

Jules Benedict.

Andantino.

PIANO.

The piano introduction consists of two systems of music. The first system is in 6/8 time, with a treble and bass staff. The treble staff begins with a *p* (piano) dynamic and features a melody of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment. The second system continues the piece, ending with a *dim.* (diminuendo) marking.

DANNY MAN.

The moon has rais'd her lamp a-bove, To light the way to

The first system of the song features a vocal line on a single staff and a piano accompaniment on a grand staff. The piano part begins with a *pp* (pianissimo) dynamic. The lyrics "The moon has rais'd her lamp a-bove, To light the way to" are written below the vocal staff.

thee, my love, To light the way to thee, my love; Her

The second system continues the song. The vocal line includes the lyrics "thee, my love, To light the way to thee, my love; Her". The piano accompaniment features a *cresc.* (crescendo) marking followed by a *dim.* (diminuendo) marking, and ends with a *p* (piano) dynamic.



*cresc.*

rays up-on the wa-ters play, To tell me eyes more bright than they Are watching thro' the

*cresc.* *f*

*rall.* *a tempo*

night,— Are watching thro' the night. I come, — I come, — my

*colla voce* *p* *a tempo*

*cresc.*

heart's — de - light, — I come, — I come, — my heart's de - light, — I

*cresc.*

come, — I come, — I come, my heart's de-light! I come, I

come, my heart's de-light!                      I come, I come, my heart's de-light!

HARDRESS.

On hill — and dale — the moon - beams

*pp*

fall, — And spread — their sil - ver light — on all.

But

*cresc.*

*cresc.* *f*

But those bright eyes I soon shall see Re-

*cresc.*

those bright eyes I soon shall see Re - serve their pu-rest light for me, Re-serve their pu-rest

*cresc.* *f*

*dim.* *a tempo*

serve their light for me; Me - thinks they now, they

*dim.*

light, re-serve their pu-rest light for me; Me-thinks they now in - vite,

*colla voce pp a tempo*

now in - vite: I come, I come, my heart's de-light, I

they now in - vite: I come, I come, I

*f p*



come, I come, I come, my heart's de - light, I come, I

come, I come, I come, my heart's de - light, I come, — my heart's de - light, — my

*cresc.* *pp marcato*

come, my heart's de - light. I come, I come, my heart's de -

heart's — de - light, I come, — my heart's de - light, I

light, I come, my heart's delight, my heart's de - light!

come, I come, my heart's delight, my heart's de - light!

*f* *pp*

# In Cellar Deep

201

Con spirito

Frank D'Alquen

VOICE

1. In cel-lar deep I sit and keep My
2. In wo-man's smile there may beguile, She's
3. Then come what may, Hope's brightest ray, Or

PIANO

soul from cares op - press - ing, Com - pan - ion mine the good Rhine wine, Earth's sweet - est, tri - est -  
 skill'd in arts de - ceiv - ing, And she may be most false to me When most I am he -  
 dark - est cloud of sor - row, My wine-cup still I'll gai - ly fill And fear not for the

bless - ing. With so - lemn pate let wis - dom prate Of what we should he - think - ing; Give me my glass, my  
 liev - ing. Friend more sin - cere I cher - ish here, While lips to glass I'm link - ing, And comfort true the  
 mor - row. If ask'd what joy can nev - er cloy, What keeps man's heart from sink - ing, A - loud its name I

days shall pass In drinking, drinking, drinking.  
 whole year thro' Is drinking, drinking, drinking.  
 will pro - claim Is drinking, drinking, drinking.

## Gently, Lord, O Gently Lead Us.

W. T. Porter

Andante Largo.

Andante.

VOICE. *Gent - ly, Lord, O*

PIANO. *p*

*gent - ly lead us Thro' this vale of tears;— Thro' the changes Thou'st decreed us,*

*ad lib.* *Con precisione.*

*Till the last great change ap - pears. When temptation's darts as-sail us, When in devious*

*ad lib.* *a tempo* *molto espressivo*

*paths we stray, Let Thy goodness nev - er fail us, Show us Thy way.---*



*pp*

In the hour of pain and an-guish, When death draws

*ad lib.*

near, — Suf-fer not our hearts to lan-guish, — Nor our souls to fears. —

*Con precisione.* *ad lib.*

Then, when mor-tal life is end-ed, Let us be a-mong the blest, —

*a tempo* *molto espress.* *pp smorz.*

And by an-gel bands at tend ed, There we shall rest. —

## THE BRIDGE

H.W. Longfellow

Miss M. Lindsay

*Andante con espressione*

VOICE I stood on the bridge at mid - night, As the

PIANO *p*

clocks were strik - ing the hour; And the moon rose o'er the cit - y, Be -

hind the dark church tower. And like the wa - ters

rushing. A - mong the wooden piers, A

flood of thought's came o'er me, That filled my eyes with  
tears, How of - ten, oh! how of - ten, In the  
days that had gone by, I had stood on that bridge at  
mid - night, And gazed on that wave and sky! How  
of - ten, oh! how of - ten, I had wished that the ebb - ing—



tide Would bear me a-way on its bo-som,- O'er the  
 - - - - - ceanwild and wide. For my heart was hot and  
 rest - less, And my life was full of care; And the  
 bur - den laid up - on me, Seem'd greater than I could  
 bear, But now it has fall - en from me, It is

1412-5

bu - ried in the sea; And on - ly the sor - row of

o - thers Throws its sha - dow - - ver me. Yet when

ev - er I cross the ri - ver, On its bridge with wood - en

piers, Like the o - dou of be ne from the o - cean Comesthe

thought of o - ther years; And for ev - er, and for

ev - - er, As long as the ri - ver flows, As  
 long as the heart has pas - sions, As long as life has  
 woes. The moon and its bro - ken re - flec - tion And its  
 shadows shall ap - pear, As the sym - bol of love in  
 Hea - ven, And its wa - ver - ing im - age here.



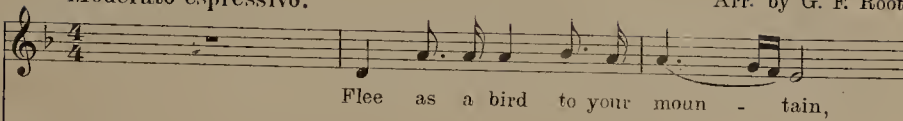
# "Flee as a Bird"

*Spanish Melody.*

Moderato espressivo.

Arr. by G. F. Root.

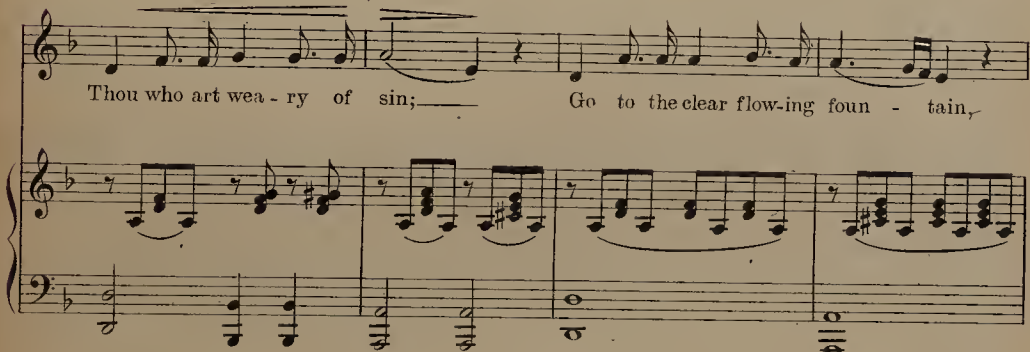
VOICE.



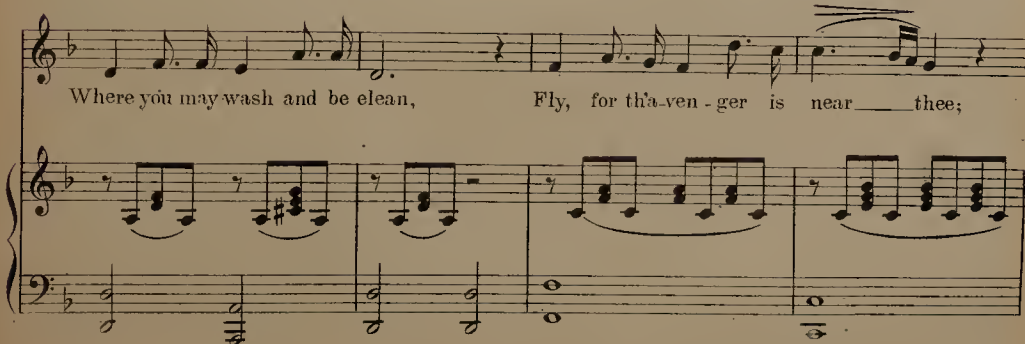
PIANO.



Thou who art wea - ry of sin; — Go to the clear flow-ing foun - tain,



Where you may wash and be clean, Fly, for th'a-ven - ger is near — thee;



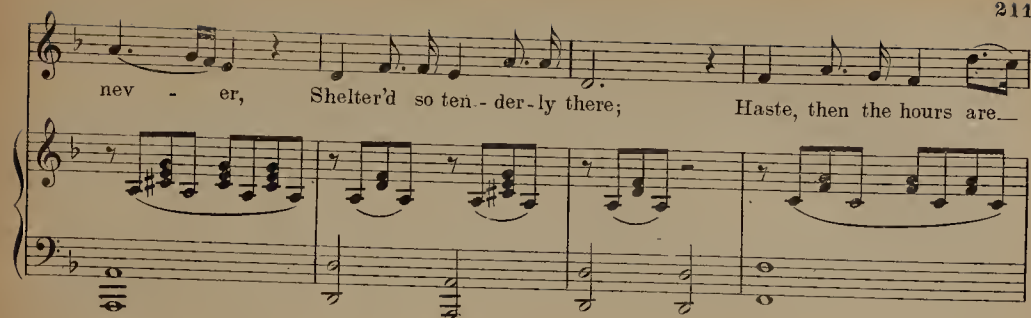
Call, and the Saviour will hear thee, He on his bo - som will bear thee,

*poco riten.*  
Thou who art wea - ry of sin, O thou, who art wea-ry of sin.  
*poco riten.* *mf a tempo*

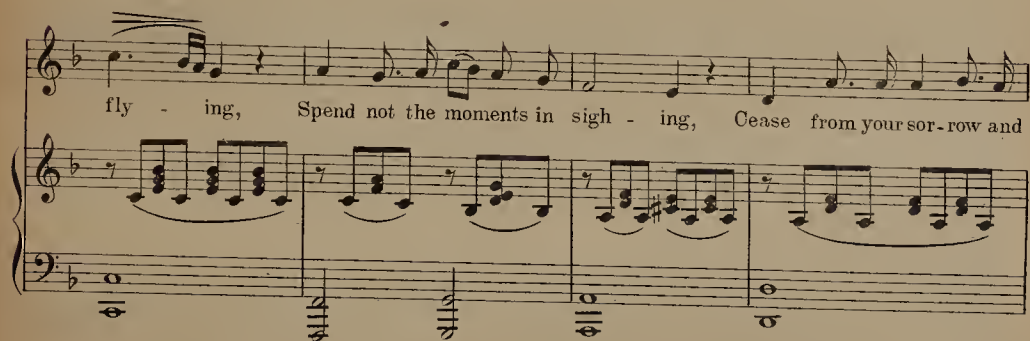
He will protect thee for  
*p*

ev - er, Wipe ev'ry fall - ing tear; He will forsake thee, O

nev - er, Shelter'd so ten - der - ly there; Haste, then the hours are -

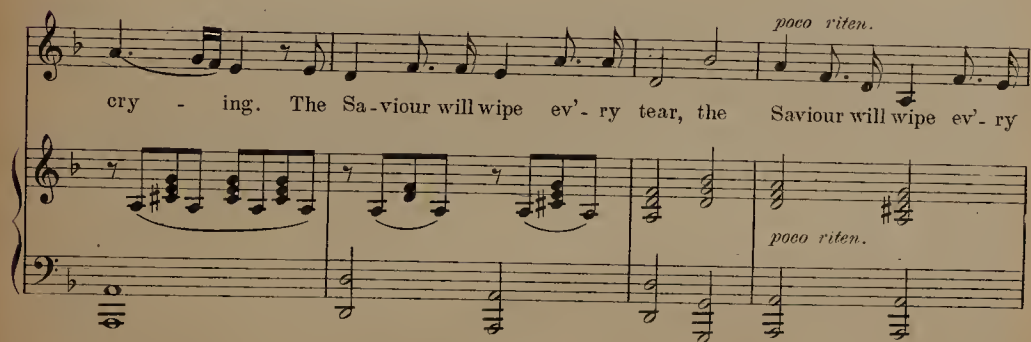


fly - ing, Spend not the moments in sigh - ing, Cease from your sor - row and



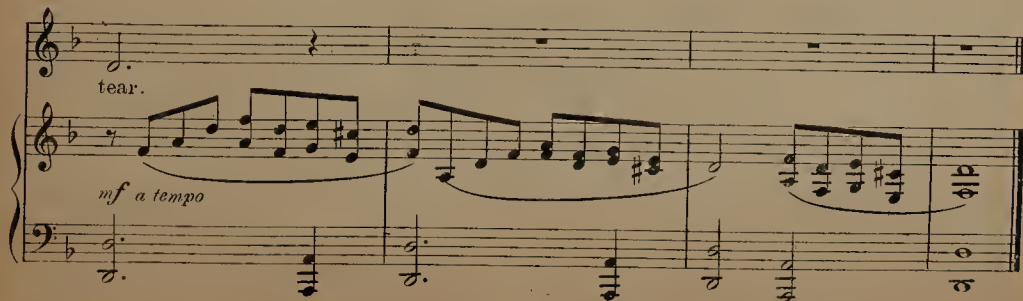
cry - ing. The Sa - viour will wipe ev' - ry tear, the Saviour will wipe ev' - ry

*poco riten.*



tear.

*mf a tempo*





# When the Heart is Young.

Words by Charles Swain.

Music by Dudley Buck.

*Allegro vivace, ma non troppo.*

VOICE

PIANO.

The musical score is written for voice and piano. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro vivace, ma non troppo.' The piano part starts with a forte dynamic (*f*) and features a lively, rhythmic accompaniment. The voice part enters with a melodic line. The lyrics are: 'Oh! mer-ry goes the time when the heart is young; There's nought too high to climb when the heart is young: A'. The piano part continues with a consistent rhythmic pattern, and the voice part concludes with a final note. The score is divided into three systems, each with a voice staff and a piano grand staff (treble and bass clefs).

*mf*  
Oh! mer-ry goes the time when the

*p*

heart is young; There's nought too high to climb when the heart is young: A

*cresc.* spir - it of de-light scatters ros - es in her flight, And there's magic in the night when the

*rall.* *p*

*cresc.* *f*

heart, the heart is young. But wea - ry go the

*mf a tempo* *poco rall.* *p*

*Red.* \*

feet when the heart is old; Time com - eth not so

*sempre p*

sweet when the heart is old: From all that smiled and

shone: *p* There is something lost and gone, *rall.* And our friends are few or

*lento*  
none when the heart, the heart is old.

*p colla voce* *mf a tempo*

*Vivace, come prima.*  
Oh! sparkling are the skies when the

*mf* *p*

heart is young; There's bliss in beauty's eyes when the heart is young; *p* The



*cresc.* *f* *rall.* *p*

gold - en break of day Brings glad - ness in its ray, And ev - ry month is May when the

*p* *cresc.* *f* *rall. colla voce p*

heart, the heart is young! But the sun is set - ting

*mf a tempo* *poco rall.* *p a tempo*

*Red. \** *Red. \**

fast when the heart is old, And the sky is o - ver -

cast when the heart, the heart is old: Life's worn and wea - ry

*p*

*mf* bark Lies tossing wild and dark, *p* And the star hath left hope's

*Tempo poco Maestoso.*  
ark when the heart, the heart is old. Yet an an - gel from its

sphere, tho' the heart be old, Whispers

*cresc.* com - fort in our ear, tho' the heart be old, *mf* Say - - ing,

say - - - ing:

*f* *con anima* *poco rall.*

*mf* *Maestoso assai.*

"Age from out the tomb Shall im - mor - tal youth as -

*fp* *f* *f*

*Red. \** *Red. \** *Red. \**

sume, And spring e - ter - nal bloom, - where no

*ff* *ff* *rall. colla voce*

heart, no heart is old!"

*ff* *Red. \**



# "When the Roses Bloom"

Semplice con affetto (2<sup>da</sup> strofa con espress. beatificata)

Louise Reichardt

VOICE

In the time of ros - es, Hope, thou weary heart!

PIANO

*pp*

Spring a balm dis - clos - es For the keen-est smart.

Tho' thy grief o'er - comethee Tho' the winter's gloom,

*espressivo* *poco sostenuto*

Thou shalt thrust it from thee, When the ros - es bloom.

*f*

In the time of ros - es, Wear-y heart, re - joice!

*pp*

Ere the sum-mer clos - es Comes the longed-for Voice.

Let not death ap - pal thee, For, be-yond the tomb,

*espressivo* *poco sostenuto*

God Him-self shall call thee, When the ros - es bloom.

*fz*

## SILVER THREADS AMONG THE GOLD

Eben E. Rexford

Andante cantabile

H. P. Danks

PIANO

1. Dar - ling, I am grow - ing old, ——— Sil - ver threads a - mong the gold,  
 2. When your hair is sil - ver - white, ——— And your cheeks no long - er bright

Shine up - on my brow to - day; ——— Life is fad - ing fast a - way;  
 With the ros - es of the May, ——— I will kiss your lips and say:

But, my dar - ling, you will be, will be Al - ways young and fair to me,  
 Oh! my dar - ling, mine a - lone, a - lone, You have nev - er old - er grown.

*rit.*



Yes! mydar-ling, you will be, Al - ways young and fair to me.  
Yes! mydar-ling, mine a - lone, You have nev - er old - er grown.

## CHORUS

Sopr. Dar - ling, I am grow-ing, grow-ing old, Sil - ver threads among the gold,  
Alto Dar-ling, I am grow-ing old, Sil-ver threads a - mong the gold,  
Tenor Dar-ling, I am grow-ing old, Sil-ver threads a - mong the gold,  
Bass

Shine up - on my brow to - day; — Life is fad - ing fast a - way.  
Shine up - on my brow to-day; Life is fad - ing fast a-way.

3.

Love can never more grow old,  
Locks may lose their brown and gold;  
Cheeks may fade and hollow grow;  
But the hearts that love, will know  
Never, never winter's frost and chill;  
Summer warmth is in them still,  
Never winter's frost and chill,  
Summer warmth is in them still. CHO.

4.

Love is always young and fair,—  
What to us is silver hair,  
Faded cheeks or steps grown slow,  
To the hearts that beat below?  
Since I kissed you, mine alone, alone,  
You have never older grown,  
Since I kissed you, mine alone,  
You have never older grown. CHO.

## MY TASK

Maude Louise Ray

(Solo for Contralto or Baritone)

E. L. Ashford

VOICE

PIANO

VOICE: *L.H.* To  
 PIANO: *cresc.*  
 love some one more dear-ly ev'-ry day, To help a wand'ring child to find his  
 way, *f* To pon-der o'er a no-ble thought, and *p* pray, And smile when  
*piu lento* even-ing falls, And smile when even-ing falls, *ad lib.* This is my task.  
*dim.* *mf*

*a tempo*

To

*cresc.*

fol - low truth as blind men long for light, To do my best from dawn of day till

*f*

*dim.*

night, To keep my heart fit for His ho - ly sight, And answer

*dim.*

*mf*

when He calls, And answer when He calls, This is my task.



# Tenting on the Old Camp Ground

Tempo di marcia

Words and Music by Walter Kittredge

PIANO

*Reveille*

1. Were tent-ing to-night on the old Campground, Give us a song to cheer Our  
 2. We've been tent-ing to night on the old Campground, Thinking of days gone by, Of the  
 3. We are tired — of war on the old Campground, Ma - ny are dead and gone, Of the  
 4. We've been fight-ing to - day on the old Campground, Ma - ny are ly - ing near;

wea - ry hearts, a song of home, And friends we love so dear.  
 lov'd ones at home that gave us the hand, And the tear that said "Good - bye!"  
 brave and true who've left their homes, Others been wound - ed long.  
 Some are dead, and some are dy-ing, Many — are in tears.

# Chorus

225

Sopr.

Alto

Ten.

Bass

1-4. Ma-ny are the hearts that are wea-ry to - night, Wish-ing for the war. to cease,

1-4. Ma-ny are the hearts that are looking for the right To see the dawn of peace.

(4th verse *PPP* molto rit.)

1-3. Tent-ing to - night, Tent-ing to - night, Tent-ing on the old Camp ground.  
4. Dy-ing to - night, Dy-ing to - night, Dy-ing on the old Camp ground.

*colla voce*

## But the Lord is mindful of His own.

(Arioso.)

Mendelssohn.

Andantino.  $\text{♩} = 66.$

VOICE. But the Lord is mindful of His own, He re - mem - bers His chil -

PIANO. *p*

rit. *a tempo*

dren. But the Lord is mindful of His own, the Lord re - members His

rit. *a tempo*

chil - dren, re - mem - bers His chil - dren.

cresc. *p* *mf*

cresc.

Bow down before Him, ye migh - ty, for the Lord is

*p* *fp* *cresc.*



near us. Bowdown be-fore Him, ye migh - ty, for the Lord is

*f* *p* *fp* *cresc.*

near us. Yea, the Lord is mindful of His own, He re -

*f* *p* *dim.* *p*

members His chil - dren. Bowdown be-fore Him, ye mighty, for the

*cresc.* *cresc.* *f*

Lord is near us.

*pp*

# The Army and Navy.

Allegro maestoso e spiritoso.

T. Cooke.

Piano.

*mf* (Trumpets.)

*f*

SOLDIER.

Oh! give me the tent-ed field With mar-tial co-lors fly-ing, as

long as my arm can wield The sword in my gir-dle ly-ing! The sword in my gir-dle

SAILOR.

ly-ing! Let me have the roll-ing tide, The chase and the ra-ging bat-tle The

roar of the bold broad-side And the sound of the can-non's rat-tle! And the sound of the can non's

SOLDIER. SAILOR.

rat-tle! Oh! a Sol-dier's life for me! The march and the bu-gle sound-ing: But a

*cresc.*

SOLDIER.

Sail-ors bold and free— As the bark-er the o-cean bound-ing. Tho' the same green turf we

*p sostenuto*

SAILOR.

trend, May be the Sol-dier's pil-low; Tho' the blue sky's o-ver head, And be-

SOLDIER.

And a Sol-dier, Yes! a

*Cadenza ad lib.*

neath, the track - less bil-low still a Sail-or, still a Sail-or, Yes! a



Sol - dier knows no fears, When the sig - nal calls to bat - tle, And the mu - sic that he  
 Sail - or knows no fears, When the sig - nal calls to bat - tle, And the mu - sic that he  
 hears Is the sound of the can - non's rat - tle, When the sig - nal calls to bat - tle, And the  
 hears Is the sound of the can - non's rat - tle, to bat - tle, And the  
 mu - sic that he hears Is the sound  
 mu - sic that he hears Is the sound  
 tempo cresc. tempo cresc. tempo cresc.

The sound of the can-non's rat - tle, The sound of the can - non's

The sound of the can-non's rat - tle, The sound of the can - non's

rat - tle. *Fine.*

rat - tle. *Fine.*

*ff* *Fine.*

SOLDIER.

We'd die for our na - tive land, As our Sires of old be - fore us, In the fame of their pa - triot

SAILOR.

band, And the ban-ner that waves o'er us, The ban-ner that waves — o'er us. And while

woman's voice can cheer Will Britain's hold de-fen - ders. Make Bri-tain's foes still fear The

*p* *cresc.*

flag that ne'er sur-ren-ders: The flag that ne'er sur-ren-ders. Oh! a Sol-dier's life for

*ad lib.* *tempo* SOLDIER.

me, And a soul with ar-dour burn-ing, Oh! a life on the roll-ing sea, Yet for some bright smile re-

SAILOR.

turning. Mid the brave I'd take my stand, In Britain's Ar-my e-ver, In the cause of our na-tive

SAILOR. SAILOR.

land Be the Na-vy mine for e-ver, For a Sail-or, for a Sail-or, Yes! a

*ad lib.* *tempo* And a Sol-dier, Yes! a

*colla voce*

D. S. al Fine.



## O Rest in the Lord!

From "Elijah" - Mendelssohn.

VOICE.  $\text{♩} = 76.$

O rest in the Lord, wait patiently for Him, and He shall,

PIANO. *pp*

give thee thy heart's de - sires;— O rest in the Lord, wait pa-tient-ly for

Him, and He— shall give thee thy heart's de - sires,— and He shall

give thee thy heart's de - sires. Commit thy way un - to Him, — and trust in

The first system of the musical score, measures 1-4. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "give thee thy heart's de - sires. Commit thy way un - to Him, — and trust in".

Him; Commit thy way un - to Him, — and trust in Him; and fret not thy-

The second system of the musical score, measures 5-8. The vocal melody continues with the lyrics: "Him; Commit thy way un - to Him, — and trust in Him; and fret not thy-". The piano accompaniment provides harmonic support.

self, — because of e - vil - do - ers. O rest in the Lord, wait pa-tient-ly for

The third system of the musical score, measures 9-12. The vocal melody includes the lyrics: "self, — because of e - vil - do - ers. O rest in the Lord, wait pa-tient-ly for". Dynamic markings include *p* (piano) above the vocal line in measure 10 and below the piano accompaniment in measures 10 and 11.

Him, wait pa-tient-ly for Him; O rest in the Lord, wait pa-tient-ly for

The fourth system of the musical score, measures 13-16. The vocal melody concludes with the lyrics: "Him, wait pa-tient-ly for Him; O rest in the Lord, wait pa-tient-ly for". Dynamic markings include *pp* (pianissimo) above the vocal line in measure 13 and below the piano accompaniment in measure 13.

Him, and He shall give thee thy heart's de - sires, — and He shall

give thee thy heart's de - sires, and He shall give thee thy heart's de -

sires; O rest in the Lord, O rest in the Lord, and wait, —

— wait — pa - tient - ly for Him.



# When You And I Were Young, Maggie

G. W. Johnson

Moderato

J.A. Butterfield

PIANO

*mf*

*rit.*

*Red. \* Red. \* Red. \* Red. \* Red. \* Red. \**

1. I wan - derd to-day to the hill, Mag-gie, To watch the scene be -  
 2. A cit - y sosi - lent and lone, Mag-gie, Where the young and the gay and the  
 3. They say I am fee - ble with age, Mag-gie, My steps are less sprightly than

*p*

low; The creek and the creak-ing old mill, Mag-gie, As we used to long a - go. The  
 best, In pol - ish white mansions of stone, Mag-gie, Have each found a place of rest, Is  
 then, My face is a well-writ - ten page, Mag-gie, But time a - lone was the pen. They

*rit.* *a tempo*

green grove is gone from the hill, Mag-gie, Where first the dai - sies sprung; The  
 built where the birds used to play, Mag-gie, And join in the songs that were sung; For we  
 say we are a - ged and gray, Mag-gie, As spray by the white breakers flung; But to

*colla voce* *a tempo*

*Red. \* Red. \**

creak-ing old mill is— still, Mag-gie, Since you and— I were young.  
 sang as— gay as— they, Mag-gie, When you and— I were young.  
 me you're as fair as you were, Mag-gie, When you and— I were young.

## CHORUS

Soprano (*May be sung as a Solo in absence of other voices*)

Alto

Tenor

Bass

And now we are a - ged and gray, Mag-gie, And the tri - als of life near - ly

*rit.*

*a tempo*

done; Let us sing of the days that are gone, Mag-gie, When you and I were young.

*a tempo*

done, near-ly done,

*a tempo*

*rit. colla voce*

## ANNIE LAURIE

Words altered and written by Lady John Scott

Air by Lady John Scott

Andante moderato

VOICE

PIANO

1. Max - well - ton braes are bon - nie, Where -

2. Her brow is like the snaw - drift, Her -

3. Like dew on the gow - an ly - ing Is the

ear - ly fash the dew, And it's there that An - nie

neck is like the swan, Her face it is the

fa' o'er fai - ry feet; And like winds in sum - mer



Lau - rie, Gie'd me her prom - ise true, Gie'd  
 fair - est, That e'er the sun shone on\_ That  
 sigh - ing, Her voice is low and sweet\_ Her

me her prom - ise true, Which ne'er for-got will be;  
 e'er the sun shone on, And \_ dark blue is her e'e; And for  
 voice is low and sweet, And she's a' the world to me;

*cresc.* *sf p*

bon - nie An - nie \_ Lau - rie I'd \_ lay \_ me doon and

*pp ad lib.*

*pp colla voce*

dec.

# THE MINSTREL BOY

(Irish Folk-Song)

Maestoso

Thomas Moore

VOICE

PIANO

1. The Min - strel Boy — to the war is gone, In the  
2. The Min - strel fell! — but the foe - man's chain Could not

ranks of death — you'll find — him; His fa - ther's sword he has  
bring his proud soul — un - der; The harp he lov'd — ne'er —

gird - ed on, And his wild harp slung — be - hind — him;  
spoke a - gain, For he tore its chords — a - sun - der; And

"Land of Song!" said the War - rior - bard, "Though all the world be -  
said, "No chains shall sul - ly thee, Thou soul of love and

trays — thee, One sword, at least, thy — rights shall guard, One —  
bra - ve - ry! Thy songs were made — for the pure and free, They shall

faith-ful harp — shall praise — thee!"  
nev - er sound in sla - ve - ry!"



# The Standard on the Braes O' Mar.

John Dewar.

Bold, with animation.

VOICE.

PIANO.

1. The Stand - ard on the Braes o' Mar, is  
saw our chief come ow'er the hill, wi'  
Prince has made a no - ble vow to

up and stream-ing rare - ly; The gath'-ring pipe on Loch - na - gar is  
Drum-mond and Glen-gar - ry, and thro' the pass came brave Lo-chiel, Pan -  
free his coun - try fair - ly, Then wha' wad' be a trai - tor now tae'

sound-ing loud and sair - ly; The Hie - land men frae hill and glen, Wi'  
 mure and gal-lant Mur - ray; Mae Don-ald's men, clan Ro-nald's men, Mac  
 ane we lo'e sae' dear - ly. We'll go, we'll go and seek the foe, By

*Red.* *Red.*

bel - ted plaids and glit'-ring blades, wi' bon - nets blue, and hearts sae' true, are  
 Ken-zie's men, Mac Gil-vray's men, Strath - all - an men, the Low-land men, O'  
 land and sea where-ere they be, Then, man to man, and in the van, We'll

*rit.*

*Red.* *Red.* *Red.*

1st & 2nd Verses.

com-ing late and ear - ly. *D.S.*  
 Cal-lan-der and Air - lie. 2. I  
 3. Our

*a tempo* *D.S.*

*Red.* *Red.*

3rd Verse.

win or die for Char-lie.

*Red.* *Red.*

# Good-bye, Sweet Day.

Words by Celia Thaxter.

Music by Kate Vannah.

*Moderato.*

Voice.

Piano.

1. I have so loved thee, but  
2. Thy glow and charm, Thy

can-not, can-not hold thee, Fad-ing like a dream, The shadows fold thee;  
smiles and tones and glan-ces, Van-ish at last, And Night ad-vanc-es;

Slow-ly thy per-fect beau-ty fades a-way Good-bye, Sweet Day,  
Ah!— Could'st thou yet a lit-tle lon-ger stay Good-bye, Sweet Day,

*f un poco più animato* *rit.* *a tempo*  
Good-bye, Sweet Day, Dear were thy gold-en hours of tranquil splen-dour, Sad-ly thou yield-est  
Good-bye, Sweet Day, All thy rich gifts my grate-ful heart re-mem-bers, The while I watch thy



*rit.* *a tempo*

to the ev'-ning tender Thou wert so fair from thy first morning ray, Thou wert so fair from  
 sunset's smould'ring embers Die in the west be-neath the twilight gay, Die in the west be-

*rit. con fristezza*

*rall.* *a tempo*

thy first morning ray, — I have so loved thee, but can-not, can-not hold thee,  
 neath the twilight gay, — Thy glow and charm, — Thy smiles and tones and glan-ces,

*p*

*cresc.*

Dy-ing' like a dream, The sha-dows fold thee; Slow-ly thy per-fect  
 Van-ish at last, And Night ad-vane-es; Ah! Could'st thou yet a

*cresc.*

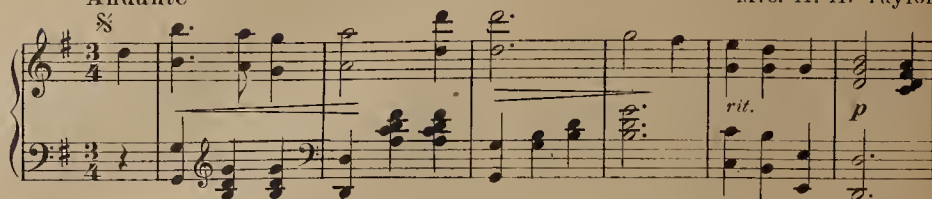
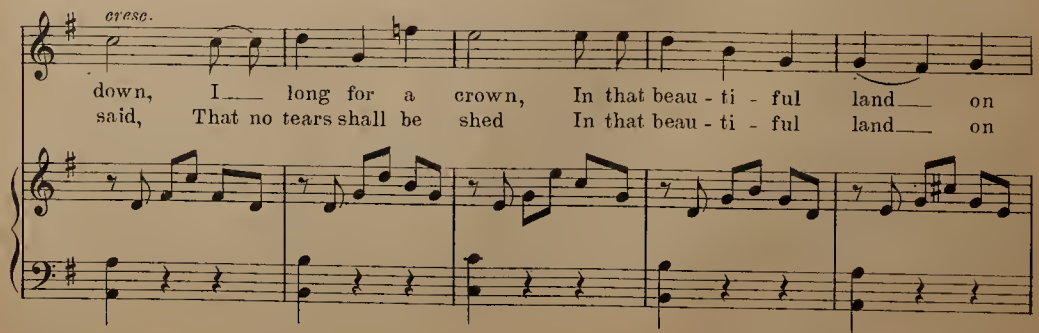
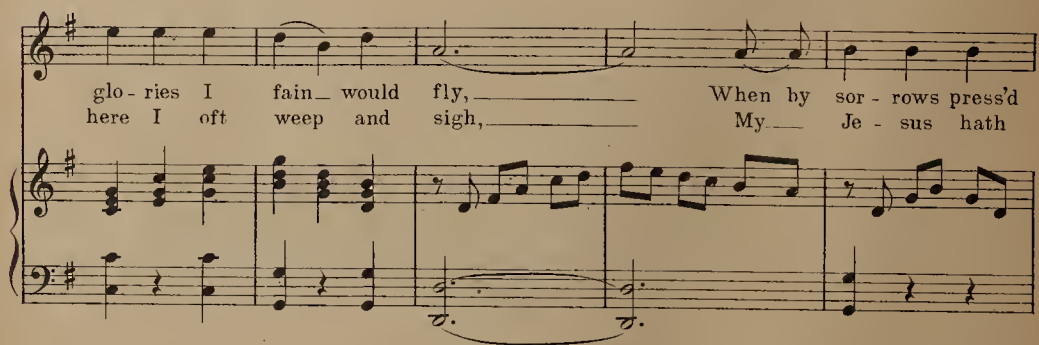
beau-ty fades a-way — Good-bye, Sweet Day, Good-bye, Sweet Day!  
 lit-tle long-er stay — Good-bye, Sweet Day, Good-bye, Sweet Day!

# There's a Beautiful Land on High

Andante

Mrs. A. H. Taylor

PIANO

*espressivo*

high, ——— When by sor-rows press'd down, I ——— long for a crown, In that  
high, ——— My — Je-sus hath said, That no tear shall be shed In that

*rit.*

beau-ti-ful land on high. ——— In that beau-ti-ful land I'll  
beau-ti-ful land on high. ———

*D.S. a tempo*

*D.S.*

be, ——— From earth and its cares, set free, ——— My Je-sus is

*cresc.*

there, He has gone to pre-pare A place in that land for me. ———

*rit.*

*ff.*



## Where hath Scotland found her Fame.

John Fulcher.

**PIANO.** *Maestoso.*

Trumpets. *f* *cresc.* *mf*

*Ad.* *Ad.* \*

*ff*

*Ad.* *Ad.*

Where has Scot-land found her fame? Why is she en-shrin'd in glo-ry?  
Where has Scot-land found her fame? Ev-er brave she rides the o-cean;

*f* *mf*

*ff*

By the deeds of ma-ny a name, Sing the theme of death-less sto-ry.  
Where's the das-tard dare de-claim, Na-tion's own her high pro-mo-tion;

*f*

By her mountains wild and grand, By her lakes so calm - ly flow - ing;  
 Mai - dens nat - u - ral and fair, Love as warm as sum - mer weath - er,

*mf* *p colla voce*

By the peace that rules the land, And her hearts so tru - ly glow - ing,  
 Sons that will all dan - gers dare, Roam a - mong the bloom - ing heather.

*con espress.*  
*mf*  
*Red.*

*Tempo I.*  
 By the free - dom she can claim, And her an - cient bards so ho - a - ry;  
 Art and sci - ence crown her name, Ge - nius and ro - man - tic sto - ry;

*ff* *mf*

There has Sco - tia found her fame, There has Sco - tia found her glo - ry.  
 There has Sco - tia found her fame, There has Sco - tia found her glo - ry.

*f*

## Ben Bolt

Semplice.

Nelson Kneass

PIANO.

8-

The piano introduction consists of two systems of music. The first system is in G major, 2/4 time, and features a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff has a steady eighth-note accompaniment. The second system continues the melody and accompaniment, with the treble staff showing some chromatic movement and the bass staff maintaining the rhythmic pattern.

8

1. Oh! don't you remember sweet Alice, Ben Bolt, sweet Al - ice, with hair - so brown, She  
 2. Oh! don't you remember the wood, Ben Bolt, Near the green sun - ny slope of the hill Where  
 3. Oh! don't you remember the school, Ben Bolt, And the Mas - ter so kind and so true, And the

The vocal melody is written on a single staff in G major, 2/4 time. It features a simple, catchy tune with a mix of eighth and sixteenth notes. The piano accompaniment is written on a grand staff (treble and bass) and consists of a steady eighth-note pattern in the bass and a melody of eighth and sixteenth notes in the treble.

wept with de-light when you gave her a smile, And trembled with fear at your frown. In the  
 oft we have sung heath's wide spreading shade, And kept time to the click of the mill. The  
 lit - tle nook by the clear run - ning brook, Where we gath - er'd the flow'rs as they grew. On the

The vocal melody continues on a single staff in G major, 2/4 time. The piano accompaniment continues on a grand staff, maintaining the same rhythmic and melodic patterns as the previous section.



old churchyard in the valley, Ben Bolt, In the cor - ner ob - seure and a lone, They have  
mill has gone to de - cay, Ben Bolt, And a qui - et now reigns all a - round, See the  
Mas - ter's grave grows the grass, Ben Bolt, And the running lit - tle brook is now dry, And of

fit - ted a slab of — granite so gray, And sweet Al - ice lies un - der the stone. They have  
old rustic porch with its roses so sweet, Lies — scat - ter'd and fallen to the ground See the  
all — the friends who were schoolmates then, There remains, Ben, but you — and I. And of

fit - ted a slab of — granite so gray, And sweet Al - ice lies un - der the stone.  
old rustic porch with its roses so sweet, Lies — scat - ter'd and fallen to the ground.  
all — the friends who were school - mates then, There re - mains, Ben, but you — and I.

8- §

# The Dear Little Shamrock

Arr. by Elliston Vanbrugh

Andantino

VOICE

PIANO

*Espressione* *rall. e dim.*

*p*

1. There's a dear lit-tle  
2. That— dear lit-tle  
3. That— dear lit-tle

plant that grows in our Isle, 'Twas Saint Pat-rick him-self sure that  
plant still grows in our land Fresh and fair as the daugh-ters of  
plant, that springs from our soil, When its three lit-tle leaves are ex-

set it; And the sun on his la-bour with plea-sure did  
E - rin, Whose smiles can be - witch, and whose eyes can com -  
tend - ed De - notes from the stalk we to - ge - ther should

*rit.* *a tempo*

smile, And with dew from his eye oft - en wet it. It— shines thro'the  
mand, In each cli-mate they ev - er ap-pear in: For they shine thro'the  
toil, And ourselves by our-selves be be-friended. And— still thro'the

*p*

bog, thro' the brake, thro' the mire-land, And he call'd it the dear lit-tle  
 bog, thro' the brake, and the mire-land, Just like their own dear lit-tle  
 bog, thro' the brake, and the mire-land, From one root should branch, like the

*rall.*  
 Shamrock of Ire-land.)  
 Shamrock of Ire-land.) The dear lit-tle Shamrock, the sweet lit-tle Shamrock, the  
 Shamrock of Ire-land.)

*rit.*  
 dear lit-tle, sweet lit-tle Shamrock of Ire-land. The dear lit-tle Shamrock, the

*colla voce*

*CHORUS a tempo*

*cresc.*  
 sweet lit-tle Shamrock, the dear lit-tle, sweet lit-tle Shamrock of Ire-land.

*f rit.*

*rit.*



## Four-leaf Clover.

Ella Higginson.

C. Whitney Coombs.

**VOICE.** *Fresh and bright.*

I know a place where the sun is like gold, and the

**PIANO.**

cher-ry blooms burst with snow, And down un-der-neath is the

love-li-est nook where the four-leaf clov-er grows.

*accel.*

I know a place where the sun is like gold, and the cherry blooms burst with snow.

*Slower.*

One leaf is for hope, and you must have faith, and  
 But you must have hope, and you must have faith, you must

one is for love, you know; And God put an-oth-er one in for luck, if you  
 love and be strong-and so If you work, if you wait, you will find the place where the

search you will find where they grow. I know a place where the sun is like gold, and the  
 four-leaf glove grows.

*rall.**accel.*

1. cher-ry blooms burst with snow. 2. cher-ry blooms burst with snow.

## ROBIN ADAIR

Words by Lady Caroline Keppel

Scotch Melody

VOICE

PIANO

Andante

1. What's this dull town to me?
2. What made the ball so fine?
3. But now thou'rt cold to me,

Ro - bin - not - near,      What wast I wish'd to see? What wish'd to - hear?  
 Ro - bin A - dair,      What made this - sem - bly shine? Ro - bin was - there.  
 Ro - bin A - dair,      But now thou'rt cold to me, Ro - bin A - dair.

Where's all the joy and mirth, Made this town a heav'n on earth? Oh! they've all -  
 What when the play was o'er, Made my fond - heart so sore? Oh! it - was -  
 Yet him I lov'd so well, Still in - my - heart shall dwell, Oh! I - can -

fled - with thee, Ro - bin A - dair.  
 part - ing with Ro - bin A - dair.  
 ne'er - for - get Ro - bin A - dair.



# "Sleep Little Baby of Mine"

## LULLABY.

257

Charles Dennee.

VOICE.

*Andantino semplice.*

*pp with tenderness*

Sleep, lit-tle ba-by of  
*a tempo*

PIANO.

*pp*

*rall.*

*pp*

*con una corda*

mine,

Night and the darkness are near, — But Je-sus looks down thro' the

shadows that frown, And ba-by has nothing to fear; — Shut, lit-tle sleep-y blue

*a tempo*

*colla voce*

*rall.*

eyes;

Dear lit-tle head be at rest; — Je-sus, like you, was a

*mf poco rubato*  
*ten.*

*mf colla voce*

ba-by once too, And slept on his own mother's breast. — Lul-la-by,

*pp*

*rall.*

lul-la-by, sleep my ba-by, sleep.

*colla voce*

*Tempo I.*

*pp*

*pp*

Sleep, lit-tle ba-by of

*a tempo*

*rall.*

*pp*

mine, Soft on your pil-low so white; — Je-sus is here to watch

o-ver you, dear, And nothing can harm you to - night, — O, lit-tle dar-ling of

*rall.* *a tempo* *colla voce* *rall.* *a tempo*

mine, What can you know of the bliss, — The comfort I keep, a -

*mf* *rall.* *a tempo* *a tempo* *mf colla voce*

wake and a - sleep, Be-cause I am cer-tain of this. — Lul - la - by,

*1st time mp, 2nd time pp and slower* *pp*

lul - la - by, sleep my ba - by, sleep.

*rall.* *smorz.* *colla voce* *smorz.* *ppp*



# Marguerite

Words and Music by C. A. White

*Andante con espressione*

PIANO

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a common time signature. The melody is composed of eighth and sixteenth notes with accents. The bass clef part consists of a continuous triplet of eighth notes. The second system continues the melody in the treble and the triplet accompaniment in the bass.

This section includes the vocal entry and piano accompaniment. The vocal line begins with the instruction *ad lib.* and the lyrics "Mar-guer-ite! Mar-guer-ite! My star of hope!". The piano accompaniment features a treble clef with a melody that includes an eighth-note triplet and a sixteenth-note triplet, and a bass clef with a triplet of eighth notes. The lyrics "Red. \*" are written below the piano part.

This section contains the vocal solo and piano accompaniment. The vocal line is marked *a tempo* and includes the lyrics: "1. I dread the day you'll for-get me, Mar-guer-ite, And" and "2. I wan-der'd down by the lit-tle babbling brook, Its". The piano accompaniment features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a triplet of eighth notes. The lyrics "a tempo" are written above the piano part.

still I know it soon will come, The fes - tive dance, the  
 ev' - 'ry rip-ple speaks of thee; The ros - es, too, they

rich, the gay, So dif - f'rent from our home, Marguerite. I  
 droop their heads In sym - pa - thy with me, Marguerite. If

would not chide thee, chide thee, Marguerite, Nor mar one joy of thine so  
 this bright world, it were all of mine to give, I'd proud - ly lay it at thy

sweet; But oh! I dread that drea - ry day, You'll me for -  
 feet; But oh! the thought you'll not be mine Will break my

get, Marguerite, But oh! I dread that drea - ry day, You'll me for-  
heart, Marguerite, But oh! the thought you'll not be mine Will break my

1st Verse  
get, Marguerite.

*a tempo*

2nd Verse  
heart, Mar-guer-ite, Mar - guer-ite!

*ad lib.*

*rall.*

*ad lib.*

*dim.*

*Red.* *Red.* *Red.*



## Janet's Choice

Words and Music by Claribel

VOICE

PIANO

1. They say I may marry the  
 2. Laird may marry the

Laird if I will, The Laird of high de-gree, And jewels so fair I may  
 La - dy, The La-dy of high, de-gree, And jewels so fair She may

twine in my hair, And a La-dy I'd sure-ly be; But Oh! where would my  
 twine in her hair, They are bet-ter for her than me. And gai-ly I'll dance at the

heart be? In spite of my gems so gay, My heart it would break for  
 bri-dal I'll mer-ri-ly dance on the lea, With Su-san and A-lice and

some-body's sake, So I think I had bet-ter say "Nay!" And I will marry my own love, my  
 Emma But Donald shall dance with me. And I will marry my own love, my

own— love, my own love, And I will mar-ry my own love, For true of heart am  
 own— love, my own love, And I will mar-ry my own love, For true of heart am

I.  
 I.

2. So the  
 3. So the

Laird he married the La - dy, the La-dy of high de-gree, And the lowland lassie he

lov'd so well, A - bode in her own coun-try "For Oh! where would my heart be," Was

*mf*

ev-er her constant cry, If ev-er I'd dar'd to marry the Laird, Why Donald would surely

*cresc.*

die. — So I will mar-ry my own love, my own — love, my own love, For

*p*

I will mar-ry my own love, For true of heart am I.

*cresc.*



# My Old Kentucky Home, Good Night!

Moderato

Stephen C. Foster

PIANO

The piano introduction is in G major, 2/4 time, marked Moderato. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The left hand accompaniment consists of chords: G-B, A-C, B-D, and C-B.

1. The sun shines bright in the  
2. They hunt no more for the  
3. The head must bow, and the

The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The melody for the first line of lyrics is in the right hand.

old Ken-tucky Home, 'Tis sum-mer, the darkies are gay; The corn tops ripe and the  
'pos-sum and the coon, On the meadow, the hill and the shore; They sing no more by the  
back will have to bend, Where-ev-er the darkey may go; A few more days and the

The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The melody for the second line of lyrics is in the right hand.

mead-ows in the bloom, While the birds make mu-sic all the day. The  
glim-mer of the moon, On the bench by the old ca-bin door. The  
trouble all will end. In the field where the su-gar-canes grow. A

The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The melody for the third line of lyrics is in the right hand.

young folks roll on the lit-tle ca-bin floor, All mer-ry, all hap-py and bright, By'n  
 day goes by like a shadow o'er the heart, With sor-row, where all was de-light: The  
 few more days for to tot the wea-ry load, No mat-ter, 'twill nev-er be light, A

by Hard Times comes a - knocking at the door,  
 time has come when the darkies have to part, } Then my old Kentucky Home good night.  
 few more days till we tot-ter on the road,

## Chorus

Sopr. *mp*  
 Alto. Weep no more, my la - dy, Oh! weep no more to - day! We will  
 Ten. *mp*  
 Bass. *mp*

*mf*  
 sing one song for the old Kentucky Home, For the old Kentucky Home, far a - way  
*mf*

# The Brave Old Oak

Words by H.F. Chorley

Music by E.J. Loder

**Animato**

VOICE

PIANO

*f*

*8<sup>va</sup> ad lib.*

1. A  
2. In the  
3. He

song for the Oak, the brave old Oak, That hath ruled in the greenwood long; Here's  
days of old, when the spring with gold, Was light - ing his branches grey, Thro' the  
saw the gay times when the Christ - mas chimes Were a mer-ry, mer-ry sound to hear, And the

health and re-nown to his broad green crown, And his fif-ty arms so strong: There's  
grass at his feet crept maid - ens sweet To gather the dew of May, And  
squires wide hall and cot - tage small Were full of good Eng-lish cheer: Now



*piu lento*

fear in his frown when the sun goes down, And the fire in the west fades out, And he  
all that day to the re-beckgay, They frlicked with love - some swains: They are  
gold hath its sway we all o - bey, And a ruth-less king is he, But he

*rall.* *mf*

showeth his might on a wild mid - night, When storm thro' his branches shout.  
gone they are dead, in the church-yard laid, But the tree he still re - mains } Then  
nev-er shall send our an - cient friend To be tossed on the stormy sea.

*f rall.*

*mf*

here's to the Oak, the brave old Oak, Who stands in his pride a - lone, And

*rit.*

still flourish he, a hale green tree, When a hun - dred years are gone!

*colla voce* *ff*

*D.S.*

## Mary of Argyle

C. Jefferys

S. Nelson

*Poco Allegretto*

PIANO

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a half note G, followed by eighth notes A-B, C-D, E-F, and G. The left hand provides a harmonic accompaniment with chords and single notes.

1. I have heard the ma - vis sing - ing His —  
 2. Tho' thy voice may lose its sweet - ness, And thine

The first system of the song features a vocal melody and piano accompaniment. The piano part begins with a *p* (piano) dynamic. The vocal line has two verses. The first verse ends with a long note on 'His' followed by a line. The second verse ends with 'And thine'.

love-song to the morn; I have seen the dew-drop cling-ing To the  
 eye its bright-ness too; Tho' thy step may lack its fleet-ness, And thy

The second system continues the vocal melody and piano accompaniment. The piano part features chords and single notes. The vocal line continues with two verses.

rose just new - ly born: But a sweet - er song has cheer'd me, At the  
 hair its sun - ny hue; Still to me wilt thou be dear - er, Than

The third system concludes the vocal melody and piano accompaniment. The piano part features chords and single notes. The vocal line continues with two verses.

ev'-ning's gen - tle close; And I've seen an eye still brighter,  
all the world shall own. I have lov'd thee for thy beau-ty, Than the  
But —

*rall.*  
dew - drop on the rose: 'Twas thy voice, my gen - tle Ma - ry, And thine  
not for that a - lone: I have watch'd thy heart, dear Ma - ry, And its

art - less win - ning smile, That — made this world an E - den, Bon - nie  
good - ness was the wile, That has made thee mine for ev - er, Bon - nie

*rit.*  
Ma - ry of Argyle.  
Ma - ry of Argyle.

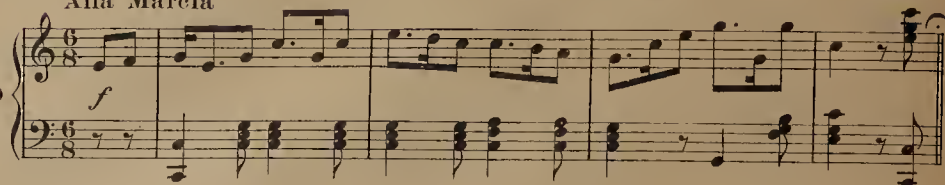


# The March of the Cameron Men

*Alla Marcia*

Words and Music by Mary M. Campbell

PIANO



1. There's man - y a man of the Cam - er - on clan, That has  
 2. Oh! proud - ly they walk, but each Cam - er - on knows, He may  
 3. The moon has a - ris - en, it shines on that path Now

The piano accompaniment for the first vocal line consists of chords in the right hand and single notes in the left hand, following the melody.

fol - low'd his chief to the field; He has sworn to sup - port him, or  
 tread on the hea - ther no more; But bold - ly he fol - lows his  
 trod by the gal - lant and true; High, high are their hopes, for their

The piano accompaniment for the second vocal line continues with chords in the right hand and single notes in the left hand.

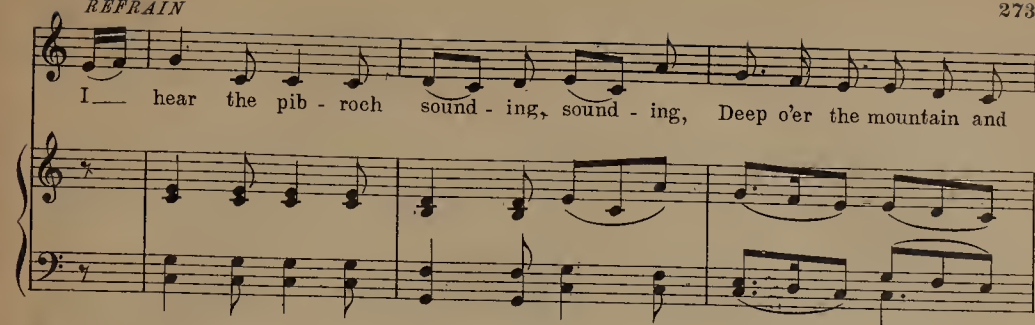
die by his side, For a Cam - er - on nev - er can yield.  
 chief to the field, Where his lau - rels were ga - ther'd be - fore.  
 chief - tain has said, That what - ev - er men dare, they can do.

The piano accompaniment for the third vocal line concludes the piece with a final chord in the right hand and a sustained note in the left hand.

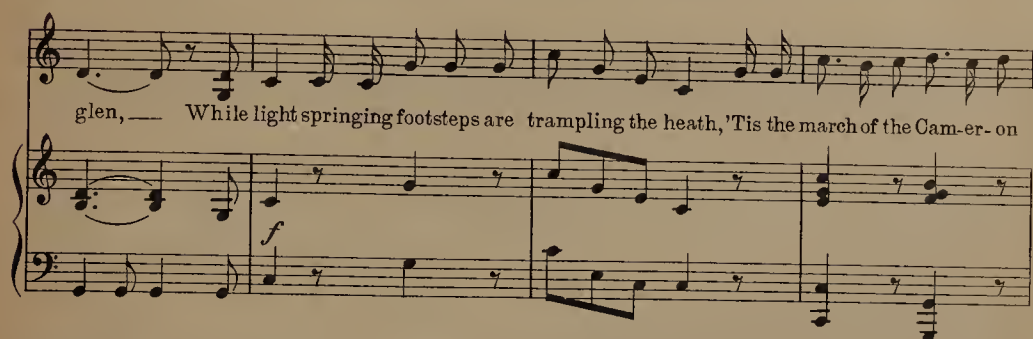
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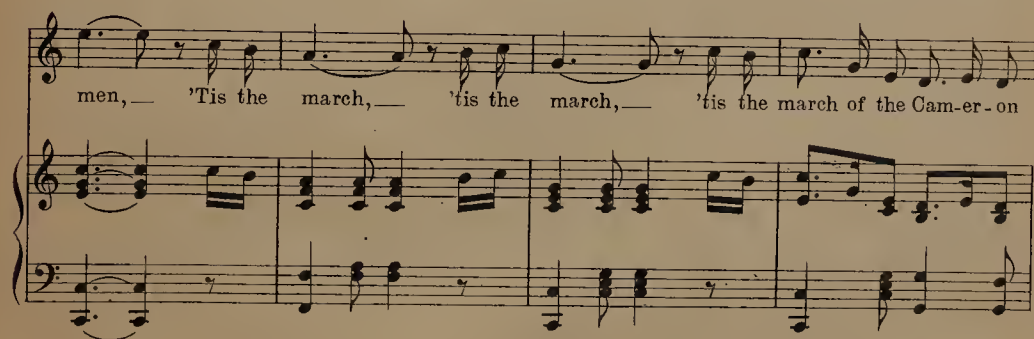
I — hear the pib - roch sound - ing, sound - ing, Deep o'er the mountain and



glen, — While light springing footsteps are trampling the heath, 'Tis the march of the Cam-er-on



men, — 'Tis the march, — 'tis the march, — 'tis the march of the Cam-er-on



men. —



# Keep Thou My Soul.

Fred. H. Clifford.

PIANO.

*Moderato.*

The piano introduction is in 4/4 time, marked *Moderato*. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The melody begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The bass line consists of a half note G3, followed by quarter notes A3, B-flat3, and C4, then a half note D4. The melody continues with a half note E-flat5, followed by quarter notes D5, C5, and B-flat4, then a half note A4. The bass line continues with a half note G3, followed by quarter notes A3, B-flat3, and C4, then a half note D4. The melody concludes with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The bass line concludes with a half note G3, followed by quarter notes A3, B-flat3, and C4, then a half note D4.

S

*With feeling.*

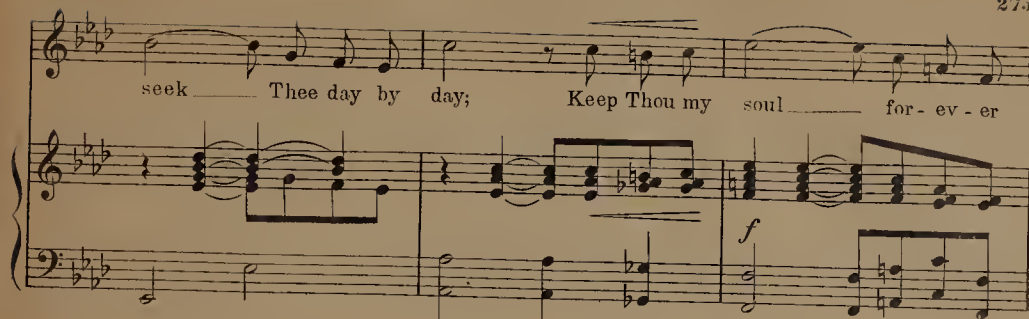
The first line of the song features a vocal melody and piano accompaniment. The vocal melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The piano accompaniment is in the left hand, starting with a half note G3, followed by quarter notes A3, B-flat3, and C4, then a half note D4. The lyrics are: "O Fa - - ther, God Al - might - y, my soul goes out to".

The second line of the song features a vocal melody and piano accompaniment. The vocal melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The piano accompaniment is in the left hand, starting with a half note G3, followed by quarter notes A3, B-flat3, and C4, then a half note D4. The lyrics are: "Thee, I yearn to know Thy king-dom of peace and".

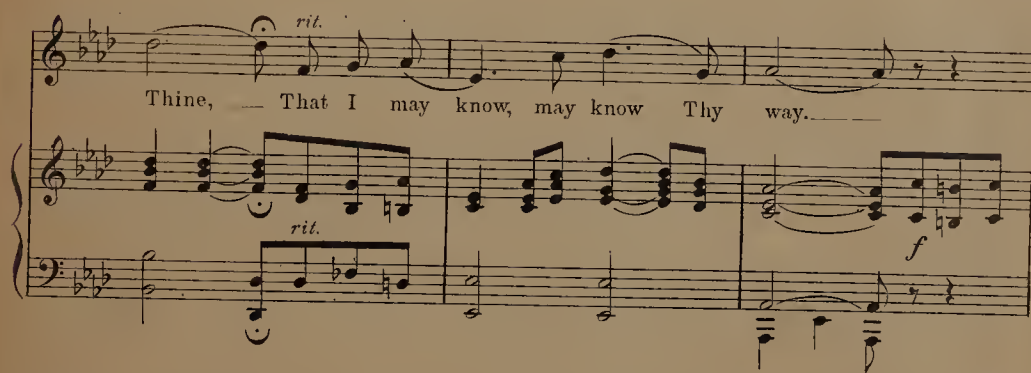
The third line of the song features a vocal melody and piano accompaniment. The vocal melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The piano accompaniment is in the left hand, starting with a half note G3, followed by quarter notes A3, B-flat3, and C4, then a half note D4. The lyrics are: "pur - i - ty. In hum - ble sup - pli - ca - tion I".



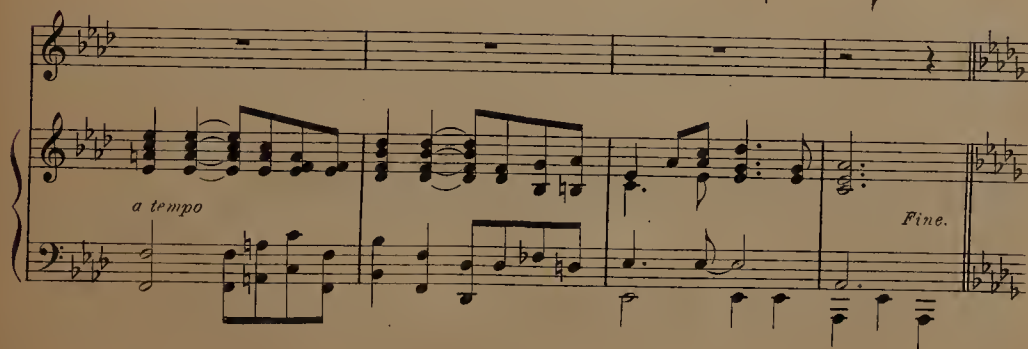
seek Thee day by day; Keep Thou my soul for - ev - er



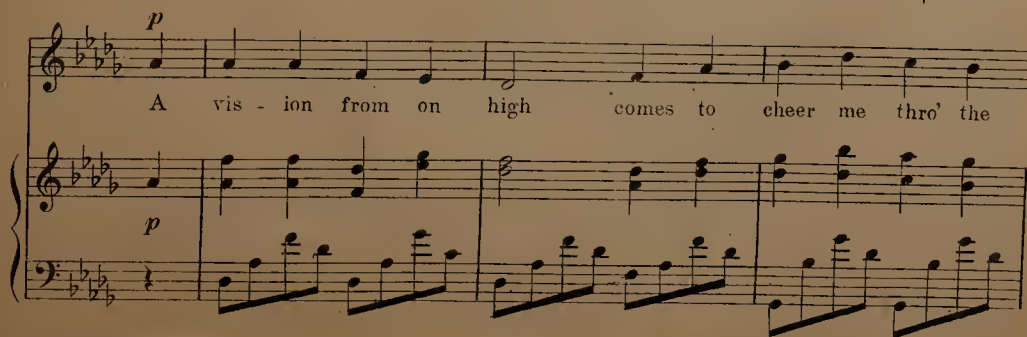
Thine, That I may know, may know Thy way.



*a tempo* *Fine.*



*p* A vis - ion from on high comes to cheer me thro' the



night. It is the Ho - ly Face send - ing down its heav'nly

light. My heart is there, my faith is there, my hope sees there its

*cresc.*

goal, O God of Love be mer - ci - ful, with Thee keep Thou my

*f*

*rit.*

soul.

*a tempo*

*D.S. al fine.*

# A Red, Red Rose

R. Burns

## Andantino

Air "Low down in the broom"

PIANO

*p*

O my love is like a red, red rose, That's new - ly sprung in June; My

love is like a mel - o - dy, That's sweet - ly, play'd in tune. As

fair art thou, my bon-nie lass, So deep in love am I; And



I will love thee still, my dear, Till a' the seas gang dry, Till a' the seas gang dry, my dear, Till

a' the seas gang dry; And I will love thee still, my dear, Till a' the seas gang dry.

Till

a' the seas gang dry, my dear, And the rocks melt wi' the sun, And I will love thee still, my dear, While the

sands of life shall run. And fare thee weel, my on-ly love; And fare thee weel, a-while! And

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (F major). It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line with quarter and eighth notes in the left hand.

I will come a - gain, my love, Tho' 'twere ten thou-sand mile! Tho'

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains the same rhythmic pattern as the first system.

'twere ten thou-sand mile, my love, Tho' 'twere ten thou-sand mile! And

The third system continues the vocal line and piano accompaniment. The vocal line ends with a trill-like flourish. The piano accompaniment continues with the same rhythmic pattern.

I will come a-gain, my love, Tho' 'twere ten thousand mile!

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line.

# Good-bye, Sweetheart, Good-bye!

Words by Folkestone Williams

Music by John L. Hatton

Andante con moto

PIANO

The musical score is written for piano and voice. It begins with a piano introduction in C major, 4/4 time, marked 'Andante con moto'. The piano part features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Andante con moto'. The score includes two verses of lyrics. The piano part includes dynamic markings such as *p*, *cresc.*, *p legato*, *dim.*, *pp ad lib.*, *cresc.*, and *colla parte*. The score concludes with a final piano flourish.

1. The bright stars fade, the morn is break - ing, The dew - drops pearl each  
 2. The sun is up, the lark is soar - ing, Loudswells the song of

bud and leaf, And I from thee my leave am tak - ing With bliss too brief, with  
 chan - ti - clear; The lev - ret bounds o'er earth's soft floor - ing, Yet I am here,

bliss, with bliss too brief. How sinks my heart with  
 yet I am here. For since night's gems from



*dim. p*

fond a-larms, The tear is hid - ing in mine eye; For time doth thrust me  
heav'n did fade, And morn to flor - al lips doth hie, I could not leave thee

*cresc. pp*

*con moto*

from thine arms— Good - bye, sweetheart, good - bye! Good - bye, sweetheart, good -  
tho' I said— "Good - bye, sweetheart, good - bye! Good - bye, sweetheart, good -

*cresc. molto*

bye! For time doth thrust me from thine arms— Good-bye, sweetheart, good -  
bye!" I could not leave thee tho' I said—"Good-bye, sweetheart, good -

*colla voce*

*D. S.*

bye!  
bye!"

*mf cresc. p D. S.*

# Not Ashamed of Christ

H. P. Danks

VOICE

PIANO

1. Je-sus! and  
2. Asham'd of

shall it ev-er be, A mor-tal man a-sham'd of Thee! A-sham'd of  
Je - sus! that dear friend On whom my hopes of heav'n de-pend? No; when I

Thee, whom an-gels praise, Whose glo-ries shine thro' end-less days! A-sham'd of  
blush, be this my shame, That I no more re-vere his name. A-sham'd of

Je - sus! soon-er, far, Let night dis - own each radiant star. 'Tis midnight  
Je - sus! empty pride; I'll boast a Sav - iour cru-ci - fied. And, oh, may

with my soul till He, Bright Morning Star, bid dark-ness flee. A-sham'd of  
this my portion be, My Saviour not a-sham'd of me! Je - sus! and

Je - sus! Oh, as soon Let morning blush to own the sun. He sheds the  
shall it ev-er be, A mortal man a-sham'd of Thee! A-sham'd of

beams of light di - vine O'er this be - night - ed soul of mine.  
Thee, whom an - gels praise, Whose glo - ries shine thro' end-less days!



## Rule, Britannia!

Thomson

Dr. Arne

**Maestoso**

PIANO *f*

*mp*

1. When Bri - tain first at Heav'n's command, A -  
 2. The na - tions not so blest as thee, Must

rose from out the a - zure main, A - rose, a - rose, a - rose from out the  
 in their turn to ty - rants fall, Must in their turn to

a - zure main, This was the char - ter, the char - ter of the land, And  
 ty - rants fall; While thou shalt flour - ish, shalt flour - ish great and free, The

guar - dian an - - gels sing this strain: } "Rule, Bri - tan - nia! Bri -  
dread and en - - vy of them all. }

tan - nia, rule the waves; Bri - tons nev - - er will be slaves."

# CHORUS (To be sung after each verse)

Sopr. *ff*  
Alto Rule, Bri-tan-nia! Bri-tan-nia, rule the waves; Bri-tons nev - er will be slaves.  
Ten.  
Bass *ff*

3. Still more majestic shalt thou rise,  
More dreadful from each foreign stroke;  
As the loud blast, that tears the skies,  
Serves but to root thy native oak.

4. The muses, still with freedom found,  
Shall to thy happy coast repair;  
Blest Islet with matchless beauty crown'd,  
And manly hearts to guard the fair.

# The Maple Leaf for ever.

Alexander Muir.

Con spirito.

PIANO.

1. In days of yore, from Bri-tain's shore, Wolfe the daunt-less  
 2. At Queens-ton Heights and Lun-dy's Lane, Our brave fa-thers,  
 3. Our fair Do-min-ion now ex-tends From Cape Race to  
 4. On mer-ry Eng-land's far-famed land May kind Hea-ven

he-ro came, And plant-ed firm Bri-tan-nia's flag, On Ca-na-da's fair do-  
 side by side, For free-dom, homes, and loved ones dear, Firmly stood and no-bly  
 Noot-ka Sound; May peace for ev-er be our lot, And plen-teous store a-  
 sweet-ly smile; God bless Old Scot-land ev-er-more, And Ire-land's Em-er-ald

main. Here may it wave, our boast, our pride, And joined in love to-  
 died; And those dear rights which they main-tained, We swear to yield them  
 bound: And may those ties of love be ours Which dis-cord can-not  
 Isle! Then swell the song, both loud and long, Till rocks and for-est



gether, The This - tle, Shamrock, Rose en - twine The Ma - ple Leaf for ev - er!  
 never! Our watchword ev - er - more shall be, The Ma - ple Leaf for ev - er!  
 sever, And flour - ish green o'er Free - dom's home, The Ma - ple Leaf for ev - er!  
 quiver, God save our King, and Hea - ven bless The Ma - ple Leaf for ev - er!

# CHORUS.

1st & 2nd Tenors.

1. The Ma - ple Leaf, our em - blem dear, The Ma - ple Leaf for ev - er! God  
 2. The Ma - ple Leaf, our em - blem dear, The Ma - ple Leaf for ev - er! God  
 3. The Ma - ple Leaf, our em - blem dear, The Ma - ple Leaf for ev - er! And  
 4. The Ma - ple Leaf, our em - blem dear, The Ma - ple Leaf for ev - er! God

Bass.

save our King, and Hea - ven bless The Ma - ple Leaf for ev - er!  
 save our King, and Hea - ven bless The Ma - ple Leaf for ev - er!  
 flour - ish green o'er Free - dom's home, The Ma - ple Leaf for ev - er!  
 save our King, and Hea - ven bless The Ma - ple Leaf for ev - er!

# God save the King

Majestically

Ph. Klitz

VOICE

*mf*

1. God save our gra - cious King, Long live our no - ble King,  
 2. O Lord our God a - rise, Scat - ter his en - e - mies,  
 3. Thy choic - est gifts in store, On him be pleas'd to pour;

PIANO

*ff*

God save the King. — Send him vic - to - ri - ous, Hap - py and  
 And make them fall. — Con - found their po - li - tics, Fru - strate their  
 Long may he reign, — May he de - fend our laws, And ev - er

*rall.*

glo - ri - ous, Long to reign o - ver us, God — save — the King.  
 knav - ish tricks, On Thee our hopes we fix, God — save — us all.  
 give us cause To sing with heart and voice, God — save — the King.

*rall.*